

THE

Art digest



35
CENTS

APRIL 1, 1951

*Fra Angelico and Fra
Filippo Lippi: "The
Adoration of the Magi."
See Page 10.*

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PIERCE

Who's News

Pegeen Sullivan, director of the New York galleries of Associated American Artists, has retired from the business world after 15 years with the gallery. She will be succeeded by **George Sturgis Fortson**, former assistant to Miss Sullivan.

For the third consecutive year, **Frederic Whitaker** of Norwalk, Conn., has been re-elected president of the American Water Color Society.

The American Philosophical Society has awarded a research grant to **Mrs. Ruth Wedgwood Kennedy**, Smith College art lecturer, to prepare a book on "Titian in Rome." A specialist on Italian Renaissance painting, Mrs. Kennedy has written "The Renaissance Painter's Garden," and "Alesso Baldovinetti."

The Gold Medal of the Architectural League has been awarded to sculptor **Donald De Lue** for "a fine example of architectural sculpture fitting to its setting with excellent execution." The award was for his panels for the Harvey S. Firestone Memorial, Akron.

Georges Braque, French painter, has been elected Honorary Associate of the National Institute of Arts and Letters, together with poet Osbert Sitwell and French composer Henri Sauguet.

Drama critic **John Mason Brown** has been elected to the board of trustees of the Metropolitan Museum of Art—a board hitherto noted for its financial and industrial tycoon type of membership, not for writers or critics. Associate Editor of The Saturday Review of Literature, Brown has written several books, served with the Naval Reserve, and is presently an overseer of Harvard University.

The National Academy has made honorary members of **Sir Gerald Kelly**, president of the Royal Academy, and **Sir Giles Gilbert Scott**, president of the Royal Institute of Architects.

Mary Potter Love of Clayton Missouri, won the \$100 Stewardson Sculpture Prize of the Pennsylvania Academy, awarded for the 51st year, for a full length figure from life.

Academy Elections

Eighteen artists and eight architects have been newly elected to associate membership in the National Academy.

The oil painters are: Aaron Bohrod, Chicago; Gerald Brockhurst, New York; Francis Chapin, Chicago; Priscilla Roberts, Connecticut; Walter Stuempfig, Pennsylvania; Franklin C. Watkins, Philadelphia.

Sculptors elected as A.N.A.'s are: Adlai S. Hardin, New York; Michael Lantz, New York; Theodore Spicer-Simson, Florida.

Graphic artists: James D. Havens, New York; Alessandro Mastro-Valerio, Michigan; John A. Noble, New York.

Watercolorists: Syd Brown, New York; Harry de Maine, New York; Herbert Olsen, Connecticut; John C. Pellew, New York; Henry C. Pitz, Pennsylvania; Jerri Ricci, Massachusetts.

Rubens Show Extended

The large Rubens loan exhibition at Wildenstein & Co., scheduled to close March 31, has been extended through April 14. Admission to the benefit exhibition is 60 cents.



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April 1, 1951

Eliot Clark's Statement

THE National Academy comes to the fore this month with its 126th annual, open to all artists, at which \$8,000 is being dispersed in cash prizes and \$14,000 in purchases—a total of \$22,000 to be spent on contemporary art. Because it seemed to us timely, we asked the Academy for a re-statement of its aims and purpose. Eliot Clark, Corresponding Secretary, promptly furnished us with such a statement which appears elsewhere on this page. It is direct, unequivocal and impressive.

We fall easily into habits of thinking, and one such habit with many of us relates to the Academy. We are apt to hold to the vague view that it stands for a certain kind of "academic" style of art, though we are not quite sure in our own minds what "academic" is today. It is of interest to be reminded by Mr. Clark that the Academy has no such purpose and that in its century-and-a-quarter history it has absorbed into its membership virtually all who have ever rebelled against it. We shall be curious to see when, in its measured and slow pace, the Academy will take under its benign wing—as it has historically done before—the advanced groups of today.

Over-Restrictive Values

LAST ISSUE we reprinted a letter from a friend who chided us for reporting the news in art without proper regard to art values. He said: "Where the DIGEST differs importantly from the usual type of news journal, such as Time, Life and Look, is that it cannot, like them, deal merely with the news values, but is responsible to art values, too. Much as a medical or chemical journal is responsible to the whole body of knowledge and scientific experience of the men who have contributed to it ages ago, as well as the present day workers in the field."

We quite agree that the DIGEST must have a responsibility to art values and we believe we do have. Like a scientific journal, too, we must be watchful that

our art values do not become over-restrictive. A medical journal that ignored the existence of Sister Kenny because her therapy is not in accordance with the body of knowledge of the medical field would not be a reliable reporter.

Charles Kettering once said that according to every law of aerodynamics, the bumble bee cannot fly. To the embarrassment of science, however, the bumble bee does fly and in a good straight line, too. Should a journal of aerodynamics refuse to acknowledge the flight of the bumble bee?

Art values these days are illusive things and are without the general concurrence they enjoyed in other eras. We are advised by some readers that we lean too far toward the extreme modern; by other readers that we are too traditional. They err in thinking that we deliberately "lean" in any direction, and that we are subtly promoting any style of art.

Most of the news these days is being created by the extreme abstractionists, as any prolonged study of our Honor Roll department will confirm. For that reason a larger proportion of the pictures we reproduce currently are of that nature. We think we do far less promoting of one aesthetic style over another than Life Magazine which is, presumably, guided only by the news value of material it presents.

The DIGEST is not an uplift magazine, nor is it a magazine that furnishes the reader with a prepared attitude and pre-cooked opinion about art. We respect our readers' abilities to form their own considered judgments in art, based upon their knowledge of what currently is going on. We attempt to supply the latter facts. That is why a few issues back we published in full the credo of a prominent non-objective painter, and why, in this issue, we publish the aims of the Academy. In subsequent issues we hope to publish even more of the statements and aims of artists and art organizations representing various points of view.

As André Malraux has stated, ours is an interrogating culture. Out of this continued interrogation may come a better American art, and that would be in line with one of the basic art values to which we have responsibility.—P. B.

From a Scrapbook

"... The true ground of the mistake lies in the confounding mechanical regularity with organic form. The form is mechanic, when on any given material we impress a pre-determined form, not necessarily arising out of the properties of the material. ... The organic form, on the other hand is innate; it shapes, as it develops, itself from within, and the fullness of its development is one and the same with the perfection of its outward form. Such as the life is, such is the form. Nature, the prime genial artist, inexhaustible in diverse powers, is equally inexhaustible in forms;—each exterior is the physiognomy of the being within,—its true image reflected and thrown out from the concave mirror. ... Samuel Taylor Coleridge in Lectures on Shakespeare.

The National Academy

By Eliot Clark

IN THIS AGE of confusion and controversy in the arts the question has been repeatedly asked "What is the policy and purpose of the National Academy of Design?" One may answer this question very directly, but from two different approaches. First: the Academy has never had any fixed aesthetic policy and for that very reason it has never been static.

An Evolutionary History

The history of the Academy, as exemplified in its exhibitions and in its permanent collection, has been evolutionary. It represents, veritably, the traditional history of American art since the founding of the Academy in 1825. The original policy of the Academy was briefly formulated by its first president, Samuel F. B. Morse, as "an institution which shall be truly liberal; which shall be mutually beneficial; which shall encourage our respective arts."

Secondly: the practical object of the Academy may be definitely stated by quoting from the preamble to its recently revised Constitution: "The first art organization in America to be governed and directed by professional artists for the education of art students and the establishment of a non-profit school of art; for the presentation of annual exhibitions of work by living artists, and for the promotion of the Arts of Painting, Sculpture, Architecture and the Graphic Arts." This purpose follows the precedent and function of the Art Academies of Europe and England from their earliest inception in Italy in the 14th century and has been carried out by the National Academy from the declared intention of its founders to the present time.

No Preconceived Directive

The administration of the Academy is under the direction of the Council, representing the Academicians and elected by them. The Council has no jurisdiction advisory or otherwise over the exhibitions conducted by the Academy. The Juries of Selection and Award for the Annual Exhibitions are elected by the members, being composed of Associates and Academicians voting as individuals without any concerted or preconceived directive. The teachers in the Academy School are likewise entirely free to adopt their individual methods of teaching.

The word Academy has no relation to the present concept of "Academic." The word "Design" was chosen to include the visual arts of Painting, Sculpture, Architecture and the Graphic Arts. The Society of American Artists which included many of the "radicals" of that time was absorbed by and incorporated in the Academy.

Many members of other independent groups have later become members of the Academy. The Academy has therefore always been in the state of evolutionary development, springing from the tradition of American Art. Its membership has included such notable but disparate artists as John Sargent, Thomas Eakins and Frank Duveneck; such contrasting creators as Albert Ryder and Winslow Homer. From the earliest naturalistic painters of the so-

[Continued on page 25]

LETTERS

No Connection With WPA Project

SIR: May I call attention to an inaccuracy in *THE ART DIGEST* of March 15, the article by C. J. Bulliet on "Art in Chicago." Mr. Bulliet states "The organization (namely Artists Equity Association), a remnant of the WPA enterprises. . . ." This is incorrect, inasmuch as there is no connection whatsoever between the WPA project which folded in the early forties, and Artists Equity, founded in 1947.

We are very appreciative of the excellent coverage *THE ART DIGEST* has given our activities.

HUDSON D. WALKER, Exec. Dir.
Artists Equity Association
New York, N. Y.

He Would Be Unique

SIR: Here are my views on the subject of your editorial concerning the "ideal art exhibition": I am opposed to all so-called reviews. I am opposed to the idea of briefing by dealers or any one else.

The idea of advice or guidance by the writers is abhorrent; an artist by the very nature of his work must stand distinctly alone, always.

I am opposed to all people who write about art, unless they are so moved by what they have seen that they have a compulsion to convey what they have felt about it, and can do it well. This presupposes of course that such a person be equipped with a good deal more than the usual cultural background or college training. He would be unique.

It would seem to me therefore that unless such a person could be found, a magazine would be much better without reviews entirely.

PERLE FINE
New York, N. Y.

Artists Should Write Criticism

SIR: By far the greater part of what now passes for art criticism suffers initially from misidentification. It cannot properly be classified as art criticism or reviewing, since it is merely a verbose form of cataloguing. It offers little of concrete opinion and less of understanding and discernment. It is true that this tentative and tepid attempt to say as little as possible will succeed in arousing a minimum of enmity. . . .

It is strange that we generally accept the function of criticism in music, theater, novel, poetry and film, but assume that the reviewing of painting or sculpture cannot be subject to like definition. Part of the reason for this peculiar phenomenon is the sad but inescapable fact that the art of press criticism of painting and sculpture has fallen to a sorry estate.

Criticism of the novel and theater has at various times produced some of the most understanding and provocative writing that we know. It is impossible to think of a piece of art press criticism that could be so characterized, yet there are no intrinsic reasons to prevent this.

The current reluctance to exercise a genuine critical faculty in this field is in many cases all too well founded. A sense of inadequacy is hardly a stimulant to courage. And this brings us to our second basic problem—who is to write art criticism?

There is no wish here to assert dogmatically that only artists are capable of writing art reviews, but their comparative scarcity in the scene of this endeavor might be worth noting. It may be of value to examine the change that has taken place in our conception of college and university art education in the last ten or twelve years. Prior to that time a belief seemed to exist that it was possible to teach art without employing artists to do it. For the most part this unique conception still prevails in primary and secondary education. . . .

It is not too much to anticipate that time may bring about a change in our approach to art criticism like the changes wrought in college art education. The artist may actually be found useful here too. Along with the artist will be those writers uniquely fitted by education, knowledge and the endowment of innate discernment to express valid opinions and reactions to contemporary works of art. When this time arrives it will probably not be considered any more unusual to discover artists reviewing works of art than we now find it in poets reviewing poetry and novelists reviewing novels. Only when this time arrives will art criticism be lifted from the boring banality of an adjectived inventory and lit with a little of that rare flame that comes only from a truly creative individual who has a deep and abiding love of the work he does.

HAROLD BLACK
New York, N. Y.

On Art Reviewing

SIR: It is integrity which I would rate as the most important attribute of a reviewer: honesty, fairness, no favoritism. Second comes profound knowledge of the subject of Art in all its manifestations. The critic must understand all kinds of art and he must judge them without bias. A book reviewer who only likes mystery stories, for instance, does not have the breadth of vision to make a good book critic. . . . There is no room in any Art for prejudices. One can find much to admire in both a Lucioni and a Kandinsky. It would be a very dull world if all Art took only one form.

The artist's right to grow and change at his own rate of speed and in the direction of his choice must be recognized, and if he chooses to halt for deeper exploration of a vein that he finds challenging, his right to do so must be conceded. It must be realized, moreover, that change is not always growth.

Art criticism has to a deplorable extent degenerated into a petty passion for labeling. There is a concerted attempt to push, pinch and pigeonhole all work into types, trends, schools and categories. It is time those overworked adjectives, modern, progressive, academic, creative, experimental, etc., were withdrawn from circulation. No kind of art can claim a monopoly on progress or creativeness, and all artists experiment, some publicly, others privately. I think the public would like to hear something about good work, and great work, noble, idealistic, moving, inspiring work, rich brilliant color or the absence of it, badly-executed, amateurish work, accomplished work, etc. These adjectives have meaning for the public, for whom the critic writes.

The critic, as well as the artist, must be completely free, free to speak his mind

and free from pressures and persuasions. He should regard as suspect the self-appointed cicerone who seeks to guide him through an exhibition, making strategic stops before certain paintings, and beguiling him with artful conversation while she hurries him past others. The critic should scorn any attempts of dealers or artists to woo his praise for any reason other than the merit of the work, itself, and he should repeal any attempts to influence his decisions. He should not discriminate between gallery and non-gallery artists. Entirely on his own, the reviewer must give each offering the benefit of his patient, impartial, informed scrutiny.

LUCILLE SYLVESTER
New York, N. Y.

Agrees With Pearson's Diagnosis

SIR: I want to congratulate you on Ralph Pearson's recent diagnosis of the Modern Museum's abstract forum; he has made the only discerning appraisal of the issue to have appeared in print. That age-old question of the relation of form and expression, to which abstract art has given a revitalized intensity, was spotted by Mr. Pearson as the crux of the evening's entertainment. This was the one point on which the audience, of course, should have attacked and counter-attacked during the lamentably quiescent discussion-period. However, the heart of the conflict was skirted in favor of picayune side-issues. It is encouraging that Mr. Pearson has put the true subject of dispute on record; sometime, perhaps, we can all re-open these discussions that got buried in February.

[Ed. Note: Shortly after receipt of the above, the following note arrived from the same correspondent undersigned.]

SIR: Having only last week written you a laudatory note, it is painful for me to put in a complaint so soon, over your shabby treatment of the exhibition at the Riverside Museum:—just a brief summation, tucked in toward the end of the magazine!

The American Abstract Artists have made a unique gesture in inviting guests from European countries, and on the basis of quality alone this exhibition is, for many people, an outstanding event of the year. . . . Anyway, it is going to be embarrassing to send these picayune notes abroad. . . .

GEORGE L. K. MORRIS
New York, N. Y.

John Rutherford Boyd, Mathematician

SIR: Although John Rutherford Boyd (obituary, March 1, *ART DIGEST*) had an early reputation as a pen and ink illustrator and watercolorist, he is famous chiefly as a mathematical designer, and by many is considered one of the country's greatest, if not one of the world's greatest, geometers.

While an art director of the Curtis Publishing Company he became interested in space division as a logical development of advertising layout. This was as early as 1922, at which time he became acquainted with Mondrian, whom he propagandized extensively. In fact, Boyd's propaganda is largely responsible for Mondrian's present popularity. . . .

Boyd's own work is characterized by brilliant handling of all materials: wood, steel, vulcanized rubber, or plastic, not to mention a non-objective movie film, "Parabola," with musical setting by Darius Milhaud.

He was unfortunate in being well known among artists in Europe, but only among a small circle of mathematicians in America. Being financially independent through commercial art, he never pushed his work, preferring to leave gallery opportunities to less fortunate artists.

CHARLES LOUIS GOMZ
Elizabeth, N. J.

Corcoran Biennial Awards

Following are prizewinners of the Corcoran's 22nd Biennial Exhibition of Contemporary American Painting, just opened in Washington, D. C., and current there to May 13. First Prize (\$2,000) to Raphael Soyer for *Waiting for Audition*; second (\$1,500) to Philip Evergood for *Sunny Side of the Street*; third (\$1,000) to Richard Haines for *Prodigal Son*; fourth (\$500) to Kay Sage for *Nests of Lightning*; honorable mention to Richard Lahey for *Easter Morning on Eye Street*; honorable mention to Sidney Laufman for *House in the Woods*.

The 271-painting show, for which there were 1,512 entries, will be reported in the April 15 issue of *THE ART DIGEST*.



FRANCIS SPEIGHT: *The Lock House*
Altman Prize



CHARLES HOPKINSON: *Mother and Daughter*
Saltus Gold Medal



PETER DALTON: *Susanna*
Morse Gold Medal



ROSS MOFFETT: *Winter in Wellfleet*
Palmer Memorial Prize

ETHEL MAGAFAN: *The Corral*
Hallgarten Prize



LOUIS RITMAN: *Alvera*
Maynard Prize



THE ART DIGEST

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The News Magazine of Art

April 1, 1951



HENRY KREIS: *Descent from Calvary*
Watrous Gold Medal



ROBERT PHILIPP: *Ladies of the Evening*
Altman Prize

National Academy Stages 126th Annual Exhibition

By Margaret Breuning

THE 126TH annual exhibition of the National Academy of Design, if it does not actually demonstrate the lion and the lamb lying down peaceably together, at least suggests such a *rapprochement*. Prizes and purchases have been bestowed on both. The fact that the lush sum of \$5,800 from the Ranger Fund Bequest is now available for purchases sheds a bright ray on the gloom of the recent Ides of March. If this academy show appears a more spirited affair than usual, it is not alone owing to this infusion of non-members, but also, to the jury of admission's wise selection from the work of academy membership. That, as usual in any large group exhibition of an organization, there are some decidedly inept works shown, does not derogate from the over-all effect of attractive individual expression.

Fantasy successfully realized is seen in William Thon's *White Barn*; in the mysterious *Intruder* by Hazel Janicki; in the poetical imagery of Alice Harold Murphy's *Space and Dream*; in *Harbor* by Xavier Gonzalez with its flat patterned clash of movement; in Howard Mandel's imaginative evocation, *Flight from the City*; in Raphael Gleitsmann's eerie *City*; in figures and planes woven into the sinister suggestion of *Cabal* by Joyce Treiman; in Joseph Hirsch's *Midnight*; and in Eric Isenburger's *Homage to Rome*.

Figure pieces that are commendable include Leon Kroll's nude *August Morning*; Jon Corbino's *Charon*, its stygian ferry filled to overflowing with colorful figures in mad confusion of motion and wild gesture; Revington Arthur's mod-

ernized version of *The Last Supper*, its sharp color and elaborate décor not detracting from its reverential content. *Nude Bending* by Isabel Bishop combines firm modeling with delicacy of handling. Umberto Romano's *Ecce Homo* becomes almost unbearably poignant. John Koch's *Hanging Clothes*, with one figure silhouetted against the gleaming white of a sun-lit sheet, is admirable. *Ladies of the Evening*, by Robert Philipp impresses one as a raucous illustration. Lenard Kester's *Kite Flyers* skillfully includes figures and ruined architecture in an effective composition. Margery Ryerson's finely poised figure in a radiance of light and color in *Ballet in Yellow* makes appeal.

Francis Speight's *The Lock House*, with its shimmer play of light in sky and sea and on buildings, exemplifies

an artist's ability to interpret an ordinary subject in terms of art. The same power of infusing personal reaction to commonplace themes is felt in canvases by Antonio P. Martino, Gifford Beal, Herman Maril, Carl Gaertner, William Lester, Charles K. Sibley, Charles Harsanyi, John R. Grabach, Ethel Magafan, Ogden Pleissner, Maurice Sievan. Two seascapes that are arresting are Henry Mattson's *Atlantic* and Jay Connaway's *Summer Sea*.

There are some excellent portraits. Outstanding ones are by Charles Hopkinson, Wayman Adams and Sidney Dickinson, all displaying not alone technical accomplishment, but original approach to their sitters. Still-lives are in the minority with excellent examples in Frederick Knight's *Scherzo*, in which forms and shapes answer one another deftly; *Flowers*, by Tosca Olinsky, beguiling in color and design; Luigi Lucioni's decorative *Tracery of Leaves*; Hobson Pittman's richly colored and ingeniously arranged *China Chair*. Robert Brackman seems to have taken out the wax fruit from his familiar nude studies for his *Still-Life in Gray*.

Sculptures that made special impression include *Descent from Calvary* by Henry Kreis, three figures in a majestic ensemble; Winifred Lansing's brilliant seizure of personality in the portrait head *Guy Pene DuBois*; the powerful figure *Susanna* by Peter Dalton, with its bodily rhythms building up form. Other sculptures especially noted were the *Cervantes Medal* by Gertrude K. Lathrop, with its exquisite relations of scale; Arnold Henry Berger's portrait *James Forrestal*; and the decorative panel *Koalas* by Mario Cooper.

Academy Awards

Following is the complete list of awards made at the National Academy's 126th annual:

Jackson, Lee, Clarke prize \$600
Magafan, Ethel, Hallgarten prize \$300
Lamm, Will, Hallgarten prize \$200
Kester, Lenard, Hallgarten prize \$100
Speight, Francis, Altman landsc. prize \$1,000
Thon, William, Altman landsc. prize \$500
Philipp, Robert, Altman figure prize, \$1,000
Murphy, Alice Harold, Altman fig. prize \$500
Romano, Umberto, Carnegie prize \$350
Ritman, Louis, Maynard prize \$100
Dalton, Peter, Morse Gold Medal
Bouche, Louis, Oborg prize \$300
Moffett, Ross, Palmer prize \$1,000
Fields, Mitchell, Proctor prize \$150
Sibley, Clarence K., Truman prize \$400
Kreis, Henry, Watrous Gold Medal \$300
Hopkinson, Charles, Saltus Medal
Hoffman, Edward F., Bennett prize \$175
Landeck, Armin, \$100 graphic art prize
Reynard, Grant, graphic art prize \$50
Smith, William A., watercolor prize \$100
Koss, Emil J., Jr., Cannon prize \$200
McCoy, John W., Oborg watercolor \$200



EXHIBITION MOMENTUM ANNUAL, WERNER BOOKSTORE, CHICAGO

3rd Annual Exhibition Momentum a 'Citified' Affair

By C. J. Balliet

CHICAGO: Third annual show by Exhibition Momentum will go down in Chicago art history as dedicating the spacious and handsome new Werner Book Shop galleries on Michigan Avenue, a couple of blocks south of the Art Institute. Werner and his wife specialize in art books, and have fitted up not only two new galleries, but a lecture room for meetings.

Exhibition Momentum is akin to Artists Equity Association, being a radical offshoot from that organization. Momentum remains local, but has expanded its Chicago group to include artists from Illinois, Wisconsin, Iowa, Missouri, Kentucky, Indiana and Michigan. Robert Kuennen and his wife Ruth are chairman and secretary; Franz Schulze is co-chairman, and Martha Hoskins is treasurer.

The show was severely juried by James Lechay, University of Iowa; Jackson Pollock, Cody, Wyoming; and Max Weber, New York. Only 61 works out of some 900 submitted, survived, with a still-life by Martha Hoskins speaking for the group's major officers.

Miss Hoskins calls her picture *Still-Life*, and while the forms are abstract, there is a distinct and agreeable suggestion of movement toward the right of the narrow panel on which it is painted. Her forms are rather conven-

COSIMO CAMPOLI: *Elephant*



tional, as still-life goes these days. Another painting of merit that looks old-fashioned in this post-war decade is John Paul Jones' *Grey, Red Around*.

The greater number of titles in the show avoid the hackneyed "Abstract," "Still-Life," "Composition," "Collage," "Construction" and the like. The names, indeed, in many instances are more intriguing than the pictures to which they are attached: *Structure Tempo*, *The Sanctified Lapis*, *Tinkers to Evers to Chance*, and a couple of very frank ones, *Doodle* by Charles Campbell and *In the Land of "Oo-Bla-Dee"* by Robert Parker.

While there is an overabundance of doodling in the show, with the self-confessing Charles Campbell being among the minor sinners in that respect, there is enough of merit so intriguing as to tempt the visitor to circle the galleries again and again.

Were I called upon to do the honors (Jove forbid!) I'd give the blue ribbon to a sculpture in lead by Cosimo Campoli, *Elephant*. The elephant in nature is a pretty clumsy creature to try to reduce to something graceful, even elegant, but Campoli has done it.

Sam A. Lewisohn, Connoisseur, Collector

SAM A. LEWISOHN, noted industrialist, philanthropist and one of America's foremost collectors of modern art, died Mar. 13 at Santa Barbara, Calif., leaving works of art valued at \$1,000,000 to six institutions.

The 66-year-old financier had suffered a serious heart attack while in Guatemala last year and a recurrence of the ailment last fall at his home in New York. Remaining active in business, he had gone to Santa Barbara for a rest. The son of Adolph Lewisohn, he followed his father's precedent of combining a career in industry with a heavy schedule of civic work.

Born in New York, he studied at Columbia and Princeton University and later entered Columbia Law School, where he was editor of "The Columbia Law Review." After graduation from Columbia Law School in 1907, Lewisohn worked in a law office and then joined his father's firm, Adolph Lewisohn & Sons later becoming president and director of a number of mining companies and extending his business interests to banking and real estate.

There is another exceptional bit of sculpture, hanging from the ceiling. The artist, a Japanese, Joseph Gotto, denies quietly and seriously that it is a mobile. *Survival*, he calls it, and he describes it as "hanging sculpture." It is intricately built up from welded steel, each piece carefully wrought or hammered out to serve its art function.

A small oil, very dark, called *The Fortress*, by Harry Bornstein, I found most fascinating among the paintings. It is timely in these war days.

A curious bit of collage that comes through is *Castle* by June Leaf, built up from fragments of newspapers, but letting you enjoy the castle and turrets without trying to identify dates and names of the papers and headlines then current, as you too often are led to do by Miró and Picasso.

Rural and rustic murmurs are all but missing from the show, indicating perhaps, that Momentum is an organization that scorns meadows and hills with kind cows, being of the city citified. But the voice of the city can be sensed like faint murmurs in Lindsay Decker's *Cityscape* and Charles Campbell's *Office Building*.

Lewisohn served as chairman of a committee that began a new New York state penal policy and he aided the U. S. Committee on Economic Security in developing a program for unemployment insurance, old-age security and adequate health care.

Serving in numerous capacities for public institutions, he was a trustee of the Metropolitan Museum of Art, vice president and a trustee of the Museum of Modern Art, a trustee and member of the governing committee of the Brooklyn Museum and a member of the Municipal Art Commission.

Among his writings was "Human Leadership in Industry: The Challenge of Tomorrow" and "Painters and Personality." Three days before his death he wrote a letter to the New York Times commending the Smithsonian Institution on its permanent exhibition of the paintings of Albert Ryder, saying, "Up to the present time, the isolation of these Ryders has been comparable to a situation where Melville's 'Moby Dick' would be left unpublished on an

[Continued on page 25]



JOHN SENNHAUSER: *Emotive No. 15*



NAUM GABO: *Linear Construction in Space, No. 2*

Sculptures Provide Main Interest at Whitney Annual

By Paul Bird

A TOTAL of 68 artists of which nearly half are new to the museum are represented in this year's edition of the Whitney Museum's annual sculpture watercolor and drawing exhibition current to May 6. While the show ranges all the way from traditional realism to total non-objectivity, the emphasis, as in all recent Whitney shows, is toward the latter.

Although the annual is generally restricted to work of living artists, an exception is made this year to include a piece by the late Paul Fiene. His work is included in the show, according to Herman More, director, "in honor of a talented artist whose death in 1949 ended too brief a career, and a long friendly association with the museum."

To add a chuckle this year, the museum staff has included a black and white collage by Ad Reinhardt that gently pokes fun at the art press and the various critics. Built around a clipping from THE ART DIGEST stating that the "Whitney Crowns Abstraction," the piece gives a genealogical outline of three schools of abstraction—the "Ashcan," the "Regional" and the "Free Enterprise."

Because of its diversity and Baroque invention, the sculpture section is the more interesting, ranging as it does from traditional pink nudes in Tennessee marble to a Noguchi plaster construction that derives part of its radiance from Consolidated Edison via a series of hidden colored electric lights. Selected for the foyer centerpiece this year is a welding by David Smith, *The Fish*, which is firmly and surely contrived and effective, despite a deadening coat of red lead paint.

Among the unusual pieces is a shimmeringly handsome linear construction in plastic thread by Naum Gabo; a quivering copper wire construction *Whisper* by Richard Lippold; Roszak's metal *Firebird*; Ibram Lassaw's handsome welded piece, *Galaxy of Andromeda*; Lu Duble's plaster *Sea Doves*

Dead; and a daringly conceived *Icarus* by Concetta Scaravaglione. More traditional are Saul Baizerman's heroic *Eve*; Minna Harkavy's excellently painted *Clown*; a splendid bronze figure by Maldarelli; Dorothea Greenbaum's well-carved *Drowned Girl*; William Zorach's integrated *Future Generation*.

Despite a similar range from realism to non-objectivity in the watercolor section, there seems a certain sameness that is not felt in the sculptures. One of the largest and most striking is the Burchfield sunburst called *Sun and Rock*. Particularly handsome are the chilly *Emotive* by John Sennhauser; *Falling Leaves* by Wesley Lea; *Microscopic Path of Life* by Lawrence Kupperman; *Tree Forms* by William Thon; *Flowers at Night* by William Brice; and *Pizzeria* by Frank Di Gioia. Among the total non-objectives, James Brooks and John Von Wicht are outstanding. In the company of so many of the new abstractionists, the Marin piece looks dated.

VINCENT GLINSKY: *Melody*



Least stimulating is the drawing section which for the most part lacks inspiration. A few exceptions, however, are Kenneth Callahan's spirited *Frieze*; George Grosz' *Tree*; Reginald Marsh' *Third Avenue* and Walter Murch's *Inside a Clock*.

It is a curiously uneven show, but one that is rewarding for its sculpture.

Contemporaries in Arkansas

The first comprehensive show of contemporary original paintings and sculpture to be exhibited at the University of Arkansas, Fayetteville, will open April 15 at the University's Arts Center gallery for a month's showing.

The works have been assembled by David Durst, head of the department of art, to give University students and Arkansas citizens an opportunity to see developments in contemporary art.

Paintings range from works by such traditional artists as Eugene Speicher through romanticism, surrealism, expressionism and cubism with Miró, Marin, Rattner, Tamayo and Weber among those represented. Sculpture includes works by Marini, Noguchi, Amino, Albrizzio and Zorach as well as the University's artist in residence, John Bergschneider.

Archives for Contemporary Art

Word has been received from Venice of the resumption to full activity of the Historic Archives of Contemporary Art project, begun in 1928 as an adjunct to the Venice Biennial. At the present time the project has some 10,000 books, and over 65,000 photographs relating to contemporary art. The archives are managed by Umbro Apollino, housed in Ca' Giustinian.

Like Greek to the Greeks

A recent New York Times item titled "Europe Laughs" notes the following: "Retort attributed to Pablo Picasso when a foreign visitor said he couldn't understand his paintings: 'Can you speak Chinese? Well, there are 400 million people who do.'"



NICHOLAS POUSSIN: *Holy Family on the Steps*

National Gallery Marks 10-Year Growth

MORE THAN 130 old master Kress Foundation acquisitions of the past five years—including one that Sir Philip Hendy, director of London's National Gallery, mournfully calls "the last great picture of the Florentine Renaissance in an English private collection"—have been placed on exhibition at the National Gallery in Washington in celebration of its 10th birthday. Most of the works will be permanently presented to the Mellon-built museum at a later date.

The prize picture of the group, mourned by Sir Philip, is the tondo *Adoration of the Kings*, started presumably by Fra Angelico and finished by Fra Filippo Lippi. It comes from the Cook Collection and is reproduced on the cover of this issue. Another major acquisition from England is the Poussin *Holy Family of the Steps* reproduced above, from the Duke of Sutherland Collection. In all, the five-year acquisitions total 116 paintings, 18 sculptures and 1,300 small bronzes.

Outstanding Works

Noting the importance of many of the works in the new Kress loan in addition to the two paintings already mentioned, John Walker, chief curator stated:

"The portrait from the Czernin Collection and the *Madonna and Child* from the Thyssen Collection, both by Albrecht Dürer, are the most important German paintings to be acquired for America in the last decade. Of similar significance among French primitives are two paintings by the St. Gilles Master, both of extraordinary interest in the history of the city of Paris, being the earliest accurate views of the district around Notre-Dame and Ste.-Chapelle. Of a later period of French art, but of equal beauty, are the two Chardins, *The Attentive Nurse* and *The Kitchen Maid*, formerly in the Collection of Prince Liechtenstein, and the Lancret hunting scene which was once owned by Frederick the Great and remained in the Hohenzollern family until the end of the first World War.

From the Mackay Collection in New York has come the fascinating North Italian portrait attributed to Crivelli."

"Similarly the 14 pieces of 18th century French sculpture have all crossed the ocean in recent years. With these statues by Bouchardon, Clodion, Falconet and others, added to those already given, the National Gallery will become one of the two or three greatest centers outside of France for the

[Continued on page 25]

Franco-Portuguese School:
Saint Barbara



Philadelphia News

By Dorothy Drummond

PHILADELPHIA: The Annual Exhibition of Watercolors at the Contemporary Art Association proves that when the artist casts his eye on the American scene, he comes up with a spirited variety of personal impressions. It is surprising, however, that in a show with no restrictions as to subject matter so many of the accepted entries should fall in the landscape category. Only two of the larger papers, in fact, deal with humans. One is Ben Eisenstat's *Table for Two*, a gay yet delicately colorful study of a crowded café interior; the other is Walter E. Baum's excellent composition of girls at their easels.

The layman as well as the artist will find much to interest him in the exhibition. He may contrast, for instance, the handling of similar subject matter (boat in drydock) by realist Giovanni Martino and by Abraham Hankins who deviates from his recent trend toward out-of-town abstraction in a paper that gains strength via simplified realism re-enforced by structural color emphasis. Although communicable subject matter predominates, the annual is both varied and experimental, including a little of everything, from a collage cut-out by Hester Cunningham, to a romantic carnival organization by Martin Jackson, a brilliant color study of *Pomegranates* (semi-abstract in flavor) by Sadamitsu Fujita, another semi-abstract, *Between Innings* by Thomas Meehan, and a rich harbor abstraction, *Red for Port* by Frederick Gill.

In his one-man show at the Dubin Galleries Leonard Nelson pushes abstraction to logical conclusion in a series of active non-objective compositions that depend entirely for effect on choice of pigments and flow of design in space. In many of the compositions, however, you feel a peculiar conflict between the static linear shapes of an almost compass and T-square precision and an evident emotional pressure seeking outlet in color. Similar handling of colors and lines is apparent in stabiles shaped of string, wire, bone and stone.

French contemporaries plus the Americans Demuth and Prendergast are represented in a sprightly watercolor exhibition at the Coleman Galleries where fantasy (Chagall), lilt of color line (Dufy), delicacy (Marie Laurencin), and fireworks of the non-objective (Kandinsky) vie with the epic power of Rouault and the strength of Vlaminck's landscapes.

The University Museum has staged an exhibition of classical objects from its collections. It ranges from objects excavated from tombs by the Museum's various archaeological expeditions to a series of Roman marbles and several large floor mosaics. Sculpture, especially, traces design influences of the ancient Greeks on the Etruscans and of the Etruscans on the Romans. Eloquent of differences, however, are two such opposites as the formalized polychrome Etruscan statuette of a goddess, and a smiling, very human head characterization of a fat Roman woman who, except for slight conventionalization in the handling of the hair, might be seen today on any urban street.

Los Angeles Events

By Arthur Millier

LOS ANGELES: Twelve paintings, one drawing and 10 sculptures by French 19th and early 20th-century artists were bequeathed to Los Angeles County Museum in the settlement of the will of the late George Gard (Buddy) De Sylva, the song-writer who became a film producer. Paintings by Cézanne (*Boy with Straw Hat*), Degas, Gauguin, Picasso, Pissarro, Redon, Rouault, Toulouse-Lautrec (*Messalina*), and two drawings by Van Gogh are in the bequest. Two Degas figures of dancers, Barye's *Tiger Devouring an Antelope*, Renoir's *The Smith*, Rodin's *Centauress*, Falguier's *Head of an Actress* and two works each by Despiou and Maillol comprise the sculptures.

Paintings done in Paris by Rufino Tamayo and not yet shown in New York were selected at Knoedler's by Frank Perls and are having their North American premiere in his Beverly Hills Gallery to April 5. All are figure paintings done with startling Picasso-like distortion and beautiful color. Tamayo's *Lovers Contemplating the Moon* do so in a mysterious space-defining atmosphere which appears in most of these new works.

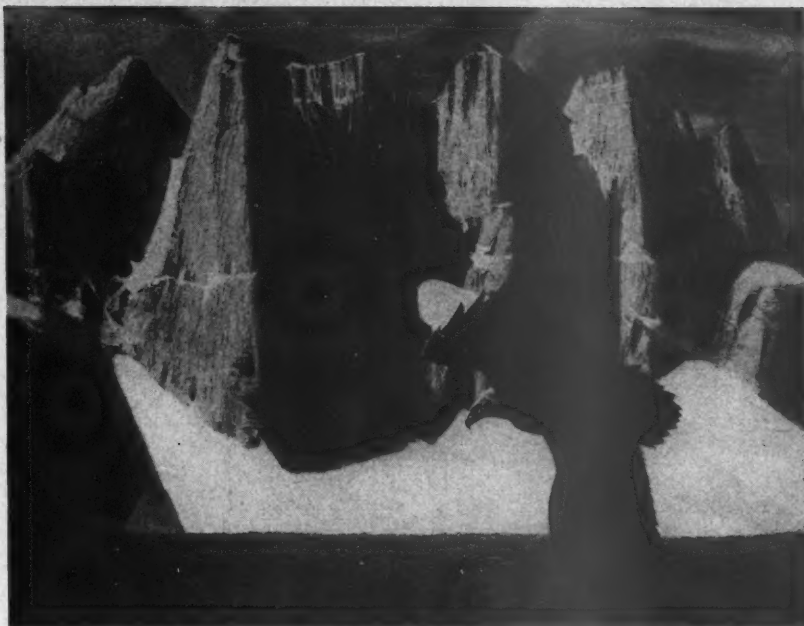
Accent on young artists and young ideas on the part of established exhibitors marks the eighth annual national invitational ceramic exhibition at Scripps College, Claremont, through April 14. Thus reports Richard Pettersson, head of Scripps ceramics department and chairman of the exhibition committee. Forty-one ceramists and sculptors, 21 of them from states other than California, are represented.

The Landau Galleries, which have been doing a good job here for younger California artists, were gutted by fire on Feb. 20. Arthur Kraft lost paintings representing five years of work. Mentor Huebner, Leonard Edmondson and Keith Finch, who is slated for a first New York show soon, are among several painters whose works were destroyed. Proprietor Felix Landau expects to reopen soon in larger premises.

The California Art Club, Southern California's oldest and largest exhibiting organization, held an immense show last month in the Greek Theater, Griffith Park. Except for paintings, sculpture and miniatures by a small minority, most of them local veterans, the huge place was packed with amateur efforts to achieve the total of 203 items. Some of the best works were by Herbert Ryman, John Hubbard Rich, Paul Lauritz, M. Askenazy, Ralph Holmes, Charles Argall and Innocenzo Darraio, the club's president.

Paintings by movie stars are to be shown in the lobby of the California Bank's Hollywood office, a last-minute release states. A self-portrait by James Mason will be unveiled by Janice Paige—oh, oh! It's a publicity stunt for the former's film and the latter's night club engagement. Works by Mona Freeman, Vincent Price, Red Skelton, Linda Darnell and others are also promised in the announcement.

And then there's "spatialism," in paintings by Don Paolo Avigliano shown in a book shop. They occupy space—wall space.



CHARLES F. COMFORT: *Tonquin Eyrie*.
Ontario Society of Artists, Purchase Award

Modernism Stirs Ontario Society

WITH A RECORD attendance of some 2,500 persons at its opening at the Art Gallery of Toronto, the 79th annual exhibition of the Ontario Society of Artists has created a nationwide stir on the pros and cons of modern art.

Continuing through April 15 and opened by the Governor General of Canada, Viscount Alexander of Tunis, the show has resulted in the resignation of four Society members on the grounds that it is "too modern" and has been the subject of much controversy in the Canadian press.

More contemporary in spirit than previous shows sponsored by the organization, the exhibition is made up of 100 works representing many media, points of view and localities. They were selected from 500 professional and non-professional entries by a jury who voted secretly using a system of push buttons to record their ballots.

One of the show's outstanding facets is the number of Canadian artists experimenting in new media. One of these, R. York Wilson, a former society president, won the J. W. L. Forster award of \$100 with a seven-foot canvas, *Toluca Market*, in Duco.

The exhibition's other prize, the \$500 Taber Dulmage Fehleley Purchase Award, went to Charles F. Comfort for his painting *Tonquin Eyrie*.

As in other years, the exhibition includes an education section on "Ways of Painting."

Toronto Show Made Competitive

A change in policy for the annual art exhibition of the Canadian National Exhibition has been announced by C. N. E. officials and the Art Gallery of Toronto. For the first time, the show this year will be competitive and open to all Canadian painters and sculptors.

Boston Presents Erin's Jack Yeats

JUST ONE YEAR after its exhibition of six young Irish painters, the Boston Institute of Contemporary Art is again focusing attention on the Irish. This season's show, current in Boston to April, is a large retrospective of work by Jack B. Yeats, 82-year-old dean of Irish painters. Assembled by James Plaut, the Institute's director, the show has been several years and a few trips to Dublin in the making. Following its run in Boston, it will tour the U. S. and Canada for about a year, first visiting Washington's Phillips Gallery, then going to San Francisco's De Young Memorial Museum for the summer, then to Colorado Springs, Toronto, Ottawa, Detroit and New York.

Yeats, a painter-playwright, friend of James Joyce, and member of a famous family, is less well known in this country than his playwright-poet brother, William Butler Yeats. He and his fam-

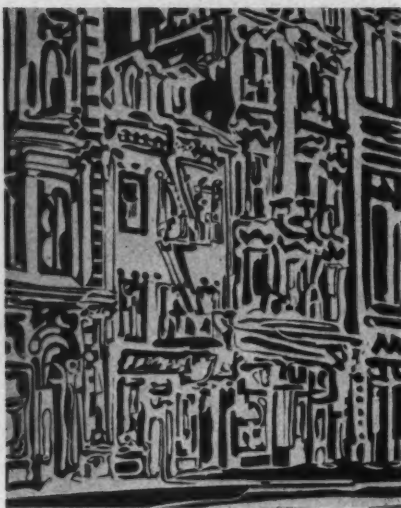
ily followed the course of the Irish political and literary movement of the past half-century. He holds an important place in the band of creative artists whose work marked the national resurgence of Ireland.

The Yeats family came from Sligo on Ireland's West Coast, went to London during Yeats' youth, later returned to Dublin. Yeats' early paintings—notably *Maggie Man* and *Empty Creels*—celebrate the local color of his country. Later he outgrew objective romanticism and lifted his work to a more universal fantasy. Titles like *Leaving the Raft*, *The Tempest* and *Defiance* are metaphors which he uses to describe political shipwreck; while such titles as *Paris Comes to Judgment*, *Another Chance*, *The Last Dawn but One* and *There is no Night* underscore in Yeats' later work his approach to poetry in paint.



JACK D. MOORE: *Roger*

Purchase Prizes, Brooklyn Museum Print Annual



FISKE BOYD: *American Cotton*

Brooklyn Print Show Called 'Best Yet'

NEW YORK CITY's only national print annual, staged for the fifth year by the Brooklyn Museum, represents this year more than 30 states in a show dazzling in color and diverse in medium, size and shape. A jury composed of Elmer Adler, Princeton; Josef Albers, Yale; Karl Schrag, artist and teacher; and, ex officio, Miss Una E. Johnson, Brooklyn's print curator, selected work by 220 artists from submissions by 600. The show remains on view to May 20.

A large selection of the exhibition will be circulated throughout the country by the American Federation of Arts, and another selection will be sent, at their request, to European museums.

Twenty of the printmakers this year were honored by purchase of their prints for Brooklyn's own growing print collection. They are: Charles Annan, Gustave Baumann, Robert Blackburn, Fiske Boyd, Jose Guerrero, John Paul Jones, Max Kahn, Misch Kohn, Richard Koppe, Roy F. Lichtenstein, Henry Mark, Jack D. Moore, Clare Romano, Elmer Schooley, Donn Steward, Bruce Shobaken, Carol Summers, Helen Thrush, John von Wicht and Sylvia Wald.

Keynoting the experimental aspect of the show, for its unusual shape and media is a seven-foot by seven-inch stencil offset entitled *Unilocular Sporangium* by Arthur Deshaies of Bloomington, Indiana, certainly the first print of its kind and shape ever successfully attempted.

New York Times art editor Howard Devree found the show "perhaps the best in this series," and one that indicates that in no other field "than in the once devitalized graphic arts is there more experiment and consequent extension of boundaries of art."

"Mixed media and the freedom that comes from the activities of such centers as the Hayter atelier and the workshop of Lasansky at Iowa University are clearly indicated as the most important factors in this nation-wide round-up," Devree wrote.

"Among the innovations are striking triptychs by Antonio Frasconi (color wood-block) and Gabor Peterdi (color

engraving); a frieze-like woodcut by Theodore Turner and an extraordinary stencil offset, by Arthur Deshaies, all of them more than mere technical achievements. The refinement of the serigraph medium is also notable in the examples shown. And the increasing use of color has added to the diversity and interest of much of the work."

Other individual prints Devree singled out were works by Fiske Boyd, Walter Rogalski, Alice Trumbull Mason, Boris Margo, Richard Koppe, Misch Kohn, Karl Schrag and Seong Moy.

Boston Institute to Advise Elgin Design

Elgin National Watch Company has announced its affiliation with the Design in Industry program of the Boston Institute of Contemporary Arts. Under the arrangement, the Institute will advise the watch manufacturer on all phases of its design program. Other firms already affiliated with the Institute include Corning Glass; Steuben Glass; Baker Furniture; Paine Furniture; Reed and Barton, silver; Haviland and Co., china; and Fostoria Glass Co.

Serigraph Society Holds 12th Annual

MEMBERS of the National Serigraph Society have a slight numerical edge on non-members in the Society's 12th annual which occupies the Serigraph Galleries through April. Robert Gwathmey, Harry Shoulberg, and Bernard Steffen selected non-members' work for this show, and prize-winners, listed on page 26, were picked by a jury comprising Dorothy L. Lytle, J. B. Neuman, and Louis Schanker.

In style, subject and technique, the 100 prints are as varied as the exhibits in a multi-medium display. As in most contemporary group shows, abstraction has caught like a bush fire. Henry Mark works in terms of rich patterning, now as bold as an Aztec design, now atmospheric as a Shanker woodcut. Russell Twiggs makes a swamp-colored cat-scradle which weaves in and out like skeins of wool in a carpet. Sylvia Wald's sensitively textured non-objective

Oeufs a la Fabergé

A TWO MILLION DOLLAR loan exhibition of work by the famed court jeweler of Europe Karl Fabergé has been installed in the Hammer Galleries' new home at 51 East 57th Street as a benefit show for the Easter season to April 28. The exhibition is for the benefit of the Damon Runyon Cancer Fund; admission is 60 cents.

The show contains some 300 precious items by the fabulous jeweler, who for many years supplied the Tsars of Russia and other royalty carved Easter eggs, gold boxes, fantasies in flowers and animals and other jeweled works of art. One of the outstanding items included is an Imperial Easter Egg presented by Tsar Alexander III to the Tsarina in 1894, which is made of gold, diamonds, rubies and emeralds on agate. Each year the Russian Tsar commissioned from Fabergé a new and more dazzling Easter Egg, one of which took the jeweler seven years to make and cost \$150,000. Set with 10,000 diamonds and enameled with crushed emerald, the miniature egg contains inside a folding screen of ivory miniatures of the regiments of which the Tsarina was patroness.

Known as the modern Cellini, Fabergé worked also for Edward VII and for many other kings, queens and maharajas.

Forain's Religious Subjects

Religious prints by Jean-Louis Forain, French artist who died in 1931, will be shown in the Boston Public Library's Wiggins Gallery during April.

Well known as a publisher and illustrator of journals and as a forceful caricaturist and severe critic of social and political affairs, Forain turned to religious subjects in 1909 and 1910. In this realm, his interest lay particularly in the New Testament.

Arthur W. Heintzelman, the Library's Keeper of Prints, has said: "Forain felt every composition he put upon paper, canvas or copper plate. Once moved, he put his soul into his work, and made it the full vehicle of his feeling. Indeed it has been said of him that he 'puts a line around an emotion.'"

tive prints look like microscope studies of animal tissue. On the other hand, there are artists who prefer simple semi-abstraction, among them James H. McConnell, Philip Hicken, and Allis Tunbo. Others, like John Russell Clift and Robert A. Von Neumann, eliminate texture to handle their subjects in terms of flat, solid-colored areas. Traditionalism also has its skillful proponents, among them Janet Turner who stresses modeling in a composition of pelicans.

Other notable prints in the show include Orville B. Solie's aptly titled *It Is, Is It*—a texture play of rhythms and counter-rhythms; Warrington Collescott's prints in brilliantly colored fragments; and Will Peterson's semi-abstract, Bosch-like *Three Friends*, and Howard Bradford's *Birds by the Beach*, a shadowy scene with ghostly Morris Graves overtones.—BELLE KRASNE.

Significant Volume

PROBABLY one of the largest showings of Belgian Congo sculptures since the Modern Museum's comprehensive 1935 exhibit is on view this month at the Segy Gallery where, despite small gallery space, 150 pieces have been installed in an enjoyable and instructive exhibit. Sixteen tribes chiefly from the more artistically productive southern regions of the Congo are represented with wooden masks, medicine and sorcery figures, implements of the household and feast, drums, stools and various fetishes, including some ivory pieces.

Most of the objects shown—all of which pre-date modern Europe's artists' interest in African art—were designed for specific ritual or votive functions of the greatest importance to the tribe and its individuals. A former artist but longtime collector of African art, Ladislav Segy knows the Congo art and has various maps on the wall to orient the visitor as he studies the varying styles of the different tribes.

With emphasis on volume alone, and without color and superimposed design, the Congo sculptor made volume ex-



BALUBA TRIBE STOOL, BELGIAN CONGO

press all. The European artists who first discovered in African art superior solutions to the problems of form they were seeking themselves, perhaps overlooked the functional application to religion and to daily living that gave rise to the form concept in the African pieces. But the clarity of that concept, and its application, is expressive in this exhibition, especially when one learns the exact use to which a fetish was put—whether to ward off an evil spirit, to induce fertility, or to appease some temporarily truculent spirit. Certainly the Africans must have understood themselves in relation to society, its institutions and nature, to have produced such forcefully direct images.

With many pieces packed into a small space, the inventiveness of the Congo sculptor is made all the more evident. Side by side from the same tribe for example, are drinking cups that evidence several fundamentally different ways of integrating the head to the cup or its handle.



TLINGIT CANOE PROW: LAND OTTER MAN

Art That Included 'Things Unseen'

AN IMPORTANT loan exhibition of the art of the latter 19th-century Northwest Coast Indians, installed to April 15 at the Brooklyn Museum, has currently transformed the classic foyer of that edifice into a hall of unexpected grandeur, full of huge human figures, totems, house posts, whales and other objects monumental in scale.

In addition to the larger wooden objects, the show contains innumerable smaller implements of the feast, leather robes, garments, horn dishes and theatrical masks selected from such rich collections as the Museum of Natural History, the Portland Museum, the American Indian-Heye Foundation Museum, the Peabody and the University of Pennsylvania Museums.

All of the pieces are from the narrow, thousand-mile long coastal strip from the Columbia River north to Alaska, where the culture of the fishing and hunting tribes, isolated by mountain ranges from the rest of the mainland, developed an art entirely different from that of the remainder of America. The abundance of lumber, fish and game, the climate warmed by the

Humboldt Current and other factors gave rise to a prosperous society with ample leisure during certain parts of the year to develop an impressive art.

Miss Yeffe Kimball authority on Indian art, consultant on Indian art to the Portland Museum, and one of the lenders to the present exhibition, has written for THE ART DIGEST the following appreciation of the show:

"The Brooklyn Museum show excellently illustrates the aesthetic approach and manifested skill of the first American artists.

"The Northwest Coast Indian integrated his art and culture with his daily life. The spirit of man and animal was intimate, and moved from one to the other with ease, providing an elaborate framework for utilizing and sustaining the creative impulse. In order to fulfill a basic as well as subconscious aesthetic need, an extraordinary energy and ability in organizing designs to conform to the shape of the objects was required. It was insufficient to carve a 60-man canoe; it had to have figures carved in its sides as well. This held for storage boxes, eating utensils, cooking bowls, house fronts and furnishings, clothing, etc.

"The importance of things unseen was taken in the artists' stride in depicting the internal structure of the animal as well as the external form with detailed anatomical representations. The concave and convex form, the double image, and the surrealism of modern art forms were practiced and expressed without self-consciousness by these Indians more than 200 years ago. The ceremonial masks, Chilkat blankets, clothing, and numerous carvings and sculptures serve as moving examples of a great art."

Frick Symposium April 7

The Frick Collection, New York, will hold its 5th Symposium on Art and Archeology Saturday, April 7. Eleven papers are scheduled for the full-day session, on subjects ranging from Chinese, Ceylon, Greek, Renaissance and French art to American architecture.



MASK WITH PAINTED DESIGN



WHITAKER: *Mexican Motif*. Salmagundi

Salmagundi Annual

PIPPA WOULD BE quite comfortable passing through the Salmagundi Club this week for, judging by work of the 106 member-exhibitors in the Club's 1951 watercolor and sculpture annual, all's right with the world. Sculpture is virtually a silent partner in the show, but countless placid country landscapes, seascapes, harbor scenes, and langorous nudes all bespeak—fact or fiction—a world untroubled by anything more catastrophic than a rainstorm.

Perhaps our world would be duller, but certainly it would be happier if everyone painted as capably as most of the annual's exhibitors. Originality and profundity are not much in evidence; skilled execution is. It is particularly apparent in the prizewinners, among them, Frederick Whitaker's colorful, travel-posterish *Mexican Motif*; Cyril A. Lewis' crisply painted crossroads, *Farm at Rest*; Ogden Pleissner's romantically realist version of *Low Tide, Hon-fleur*; and Hilton Leech's Dufyish, fanciful *Spring Storm*, gathering over a country lane. A complete list of awards appears on page 26.

On the score of execution, mention can also be made of Ted Kautzky's atmospheric, willow-colored *Old Willows*; Sasha Maurer's cheery New England *Snow Village*; James Carlin's busy *Summer Mood*; a pair of picturesque docked-boat scenes, one by Roy E. Wilhelm, the other by Harry Leith-Ross; an impressionistic, washed-green garden scene, *Jim's Residence*, by Walter Biggs; and a crisp, Burchfield-type house *Along the Delaware* by Harold W. Pond. A little off the beaten track are John Rogers' *Limited*—locomotive black, sliced by the spotlight beam, trailing a streamer of smoke; Walter J. Dow's *Tarpaulin*, executed freely enough to let bare paper outweigh painted paper; Syd Browne's *Maine Coast*, its floating paint patches making ruggedness go soft; Peter Robinson's rainy *London*, a romance of "bare ruin'd choirs"; and Aurelio Yammerino's illustrative and colorful *Studio Interior*.

The show is current at Salmagundi Club headquarters through April 6.

—BELLE KRASNE.

English Watercolors

THE DEVELOPMENT of English watercolor painting is the theme of a large exhibition, reaching from the mid-18th down through the late 19th century, on view at the Knoedler Galleries to April 14. Painting with ink or color washes is, of course, a practice of great antiquity, especially exploited in the Far East. European artists used this medium for their illuminated manuscripts, but did not develop it as a distinct form of pure painting, as opposed to tinted drawings, until the late 18th century.

A pioneer of this movement, Peter De Wint, displays in *Cornfields* both highly accomplished technique and close observation of nature in his landscapes. The vigor of his brushing on heavy paper with sharp contrasts of light and shade, achieves an inescapable feeling of all-pervading atmosphere. Creating interest through an immensity of sky, flecking the ground with radiant patterns, his work marks a change of subject matter from romantic Italian scenes to those characteristic of the English countryside.

John Bell Cotman is also an important figure in this development. His *Vale of Tan-Y-Belch*, carried out in delicate monotone and probably a direct notation from nature, illustrates ability to combine three-dimensional design with flat decorative pattern. The group of paintings by Turner show an explicitness of description, which was to give way later to an all-over luminosity and evanescence of forms. Constable's *Landscape and Sky* reveals his interest in the fleeting movements of color and light.

Other outstanding works in this show include Samuel Palmer's intimate feeling for landscape, expressed in emphasis of forms and vividness of color; the beauty of graceful forms and exquisite textures in portraits by Gainsborough and George Chinnery; sparkling color and fluency of landscape by Edward Lear; delicate color in Rowlandson's work, so often overlooked in the amusement of his themes. And Blake, of course, represented by some of his Biblical subjects, in which his fervid imagination creates a vision more real than reality, while his passionate intensity is expressed in the heroic figure, *King of the Jews*.

—MARGARET BRUENING.

BLAKE: *Joseph and Jezebel*. Knoedler



MANGRAVITE: *Of Sin and Error*. Rehn

Of Saints and Sins

PEPPINO MANGRAVITE has chosen "Demons and a Secular Saint", as the theme of his first show in seven years and in his new paintings, exhibited at Rehn galleries through April 14, he states the persistence in the modern world of man's age-old conflict between good and evil.

To express this theme he has developed further both the form and content of his earlier work. Always containing El Greco-like passages of light and dark, his painting has become a semi-abstraction that brings out the mysticism of his content in flame-like leaps of red and white, in a dynamic Baroque line and in half-articulated space. The content itself evolved from such earlier paintings as *The Lovers* in which love exists together with all of nature's elements—even death.

Today's secular saint is as beset by demons and guarded by angels as was medieval man; but, in saying this, Mangravite works within the modern idiom of man's guilt and fear arising from within himself. To Mangravite, man lives in terror of fears he cannot explain and delves into these fears with an Oedipus-like fascination that threatens to consume him. In *Sin and Error* man is frozen in terror while a vicious bird pounces on a defeated angel. Good is overpowered again in *Angel Battling Demons* where evil takes the form of three dark birds with white eyes that stare menacingly out at the spectator.

Man's fear, as in the poems of T. S. Eliot, leads to an ambivalence—a beauty in evil and an evil in beauty. *Incandescent Terror*, taken from "the dove descending breaks the air with incandescent terror" of Eliot's "The Four Quartets," expresses fear through the prismatic effect of a pastel abstraction. Ambivalent again is *Succubus*, where the legendary female devil inspires pleasure through the creamy-whiteness of her body and the poetic dream she brings to the man, while fear and guilt reign in the awesome abstract forms and in violent reds that suggest death.

Keynoting the group is *Secular Saint*, a modern man with haggard face and frightened eyes whose world is split into day and night.—MARY COLE.

Expressionist Encore

INTEREST in European expressionist art continues unabated, the latest manifestation being a small but sparkling show of paintings by Kirchner, Schmidt-Rottluff, Nolde, Soutine and Munch, current at the Feigl Gallery to April 21. Most of the 11 items in the group were brought back recently from Europe; all are being shown here for the first time.

With one exception, the work shown is violently emotional. The exception is an intensely felt yet incredibly poetic *Beach*, painted around 1908 by Edvard Munch, wellspring of the expressionist group known as Die Brücke. *Beach* is painted in pale, pastel colors, designed in terms of large, fluent movements. The picture area is given over to a simple, slithering sinuosity which is countered by the small ripples of staccato brushstrokes. It radiates peace, light, repose.

Fervency of a different sort is found in a 1943 Soutine, *Landscape in Champagne*—reputedly Soutine's last painting—a stormy, patchy picture which holds together despite the fact that all elements conspire to rip it apart.

More inverted passion is evidenced in Nolde's *Two Goldsmiths*, a blur of sinister heads, one luridly orange-bearded, both emerging from dark obscurity. Opposed to this, there is the outgoing vitality of Schmidt-Rottluff's flower still-life and *Washerwomen by the Sea*, the bravura and stolidity of a trio of Kirchners.—BELLE KRASNE.

Woelffer's Rhythms

ELEGANT COLORS and bold, loose rhythms make Emerson Woelffer's second solo show in New York—current at the Artists' Gallery to April 19—one of the season's liveliest offerings.

Unlike Woelffer's rather somberly totemic earlier work, these new paintings are as rhythmic as the full swing of a scythe in threshing time. His brush slashes across Masonite board intrepidly, leaving a lilting trail of T-shapes, L-shapes and O-shapes. Paint—oil and tempera for a mat look, Duco for a glazed effect—is applied unevenly. Dry-brush and impasto passages, lumpy areas and appliqued shreds of newspaper add to the general excitement.

Color varies from design to design. It is somber here, circus-bright there. Generally, there is more of it than meets the eye at first glance. A color or color harmony dominates each composition and incidental hues make a counterpoint. The soft grey, white and yellow of *The Last Count* set the lyric mood; its olive-drab notes emerge as afterthoughts, confirmations. The red, black and pale blue of *High Noon* mark a moment of excitement; a few piping green strokes chime in.

In one or two instances, Woelffer fails to sustain his brusque pace. His design constricts; his color overwhelms his composition instead of supporting it. But in the fiesta-colored *Found Fragments*—an explosion of slick vermilion, peach and lavender—he produces genuine excitement. And in the rhythmic *Embrace* he makes beauty out of tenderness and passion, combining delicate blues, mauves and greys with striking black and sensuous red.—BELLE KRASNE.

April 1, 1951



LEGER: *The Wounded*. Janis

Virginia Regional Shapes Up

Nearly a thousand works have been submitted by 349 artists for the Virginia Museum's 13th annual exhibition of Virginia artists, scheduled for April 28-June 3. There are 68 cities throughout the state represented, Richmond heading the list with 154 artists. More than a score of Virginians now living as far away as Germany have entered.

Chicago Jury Selected

A three-man jury panel has been selected for the Chicago Art Institute's 60th annual of painting and sculpture, to open October 25. The panel comprises John Atherton, Vermont; Joseph Hirsch, New York City; and Allen S. Weller, head of the art department of Illinois University.

WOELFFER: *The Last Count*. Artists



Léger's Poetry

Two current exhibitions of work by Fernand Léger drive home the point that the 70-year-old French painter did not merely abstract the geometry inherent in our mechanical age but found in this geometry a particular poetry that remains, irregardless of his changes of style.

The artist's early work from 1911 to 1925, being shown at Sidney Janis gallery to April 7, illustrates how Léger evolved from cubism into his own constructivist style. Meanwhile, the Louis Carré Gallery is presenting to April 21 a retrospective anniversary exhibition which reveals several surprises in Léger's work of the past few years.

Beginning as a cubist in *Fumées sur les Toits*, 1911, Léger rapidly worked to give more definite form to contradicting planes, lines and colors—the last remnants of impressionism one finds in Cézanne's work. By 1920 he drops background areas, substituting for them flat or three-dimensional forms that are important in themselves. In *Les Odalques* of that year, he places horizontal and vertical figures in a cross-like arrangement against a background that is Mondrian-like in its clarity. Like Mondrian, too, he uses area, color and line to create a tension that cannot withstand elimination of one of its elements.

But the balance is three-dimensional. *Peinture murale*, 1920, is a geometric abstraction in which a red plane moves forward from the surface of the canvas and is held by a series of receding planes in blue, black and white—a space concept that Léger begins to transfer in 1927 to recognizable objects.

The work of the past few years at the Carré Gallery strikes, at first glance, a note of dissimilarity to the steady development of his painting. *Deux Figures et une Fleur*, 1949, is a strongly poetic work of curved lines, decorative patterns and strong flat areas of red, yellow and green. And *Les Constructeurs*, 1950, comes far nearer to visual reality than is usual in Léger's work. Yet both have calm, idealized figures and delicate balance of elements by means of which Léger brings a classical poetry of order into the modern world.

—MARY COLE.

Well Knowns Win L. I. Awards

North Shore Long Island society, "glittering and brilliant," according to *Newsday*, turned up for the opening night last month of a nine-day art festival at Levittown for the benefit of the North Shore Hospital Fund. Juried by distinguished critics and museum officials of New York, including Roland McKinney, consultant to the Metropolitan Museum, who aided in the staging of the show, the exhibition represented some 250 artists.

First prize in oil was awarded Philip Evergood, and the top award in sculpture went to Polygnotos Vagis. Second and third oil prizes went to, respectively, Julian Levi and John Pellew, and Niles Spencer won honorable mention. Jack Zuckerman, John Von Vicht and Mildred Riley, took 1st, 2nd and 3rd watercolor prizes, in that order. In sculpture the 2nd and 3rd prizes went to William Zorach and Robert Cronbach respectively.



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FIFTY-SEVENTH STREET IN REVIEW

William Gropper

William Gropper, returning from Europe, after a stay of more than two years, is holding an exhibition of his paintings, showing the background of his varied travels. It is immediately apparent that the artist has gained in richness of palette and increased powers of design. Although he may not be like Browning's Duchess, who "liked everything that she looked upon," it is evident that Gropper has found stimulus in the variety of his experiences. His skill in setting down an unusual and instantaneous vision into artistic expression is apparent. It is paradoxical, perhaps, that while some of his paintings are actually disturbing, they are all carefully ordered. It is owing to this disciplined power that his work attains such distinction.

In the luminous greenish sky that sets off the figures of the man and woman intent on thatching a humble cottage in *Newlyweds*; in the intense blue of sky and sea in the charming landscape, *Villefranche*; or in the play of one vehement red upon another in *Harvest*, the brilliance of Gropper's color asserts itself. In *Reconstruction*, Warsaw, he displays his ability to employ a complexity of detail, yet subordinate it to design.

The engaging pastoral, *Picnic Caucasian*, showing three figures seated on the ground before a green cloth spread with food and drink, on still greener turf, with an enormous tree at the back with proliferating foliage is a lyric idyll of peasant life. (A.A.A., to Apr. 7.) —M. B.

Grandma Moses

Joyful detail—the delicate design of small rosebushes or the bright red and white checkerboard patterning of a house exterior—gives the painting of Grandma Moses its feeling of delight in the life and landscape of the Eastern countryside.

The 90-year-old primitive artist organizes these details into rhythmic overall compositions, some of them to be seen at a glance in their entirety but most made up of small scenes and patches of colorful fields that would make interesting pictures in themselves. From the almost Early Renaissance-like depiction of white flowers in the foreground of *Harvest Time* through the carefully arranged country houses to the background of near and far fields, the painting has an enticing quality of detail in distance that is akin to Benozzo's *Gozzoli*.

In one of her latest works, *Taking in the Laundry*, the artist uses a rhythm of opposing elements—the direction of rain, of bent trees and of gay clothes blowing.

It is evident that Grandma Moses enjoyed putting every line and every small bit of paint on her canvas; and this enjoyment reaches the spectator. (Galerie St. Etienne, to Apr. 15.) —M. C.

René Magritte

René Magritte, French surrealist-propagandist, is back again with another bag of astounding and confounding sleight-of-brush tricks. Equipped with a 16-cylinder imagination, he is currently spoofing and twitting some of

today's most respected artists and revered institutions. Among his 40-odd exhibits, he includes portentous take-offs on famous paintings by Manet and Gerard, plus three so-called objects—standard wine-bottles, meticulously painted and metaphysically labeled.

Because Magritte is a super-realist, what he paints is clear enough—a pair of empty boots with toes which mysteriously melt into bare feet; a woman's nude torso in folding-cup sections; prime cuts of female nude, mounted to life-size proportions on a pane of glass.

But what Magritte means is something else again, for he deals in sexual, metaphysical and political symbols, most of which stem from highly personal experience. His *Love*—two slithering, intertwined serpents coming out of the sea, their heads rearing up to become crenelated towers—is a fascinating document of pathology. It isn't a universally accepted symbol. And if *Le Tombeau d'Eric Satie*—a picture of a starry night sky lifting up to meet with and melt into day heavens—suggests poetry on one level, metaphysics on another, and politics on still another, its meaning is nonetheless one artist's mind away from the naked eye. (Hugo, to Apr. 11.) —B. K.

Walter Stein

Making poetry out of paint is child's play to Walter Stein, a 26-year-old romantic now having his first one-man show. Like Redon, Stein has a highly personal style; like the Orientals, he turns out delicate, sensitive, evocative paintings.

Poetic rather than narrative, these paintings isolate a bird's skeleton, a shriveled leaf, a sudden flower, a fore-shortened putto turning somersaults in space. Fragments float in a dream atmosphere. They are completely isolated, or else related by the most tenuous thread—by position with regard to each other or with regard to a canvas-sized envelope of space.

In the earlier canvases, paint is opaque, creamy; forms are sheetlike rather than cloudlike. But the later

GROPPER: *Newlyweds*. A.A.A.



The Art Digest



BARNETT: *Figure in Red Blouse*. Levitt

work is warmer, fascinatingly textured. Canvases—bathed in ruddy, glowing, or flickering light—smoulder like furze suffused in golden sunlight, or like forest fires seen through clouds of smoke.

Beauty in these paintings is quiet, seductive. In *The Squash*, vivid yellow vegetables sprawl and glow, dreamlike, in a golden aura; *The Game of Skat* is evocative, autumnal, miasmal; *Enigma* is tender. Content and design are sometimes too flimsy to make a picture. But generally Stein knows that too much emptiness, too little color is dangerous, and his best work is saved by the appearance of a siren color or a figure where least expected yet most subtly appropriate. (Durlacher, to Apr. 21.)—B. K.

Ernest Fiene

Watercolors of Jamaica by Ernest Fiene show the enchantments of this tropical island with its pellucid green waters turning to purple, its graceful palms and coral beaches. There is no violent clash of sun and shadow in these papers, so often found in exotic scenes, but an even diffusion of light that overspreads this world and accentuates its colors and movements. Fiene's brushing is both fluid and assured, his designs possess breadth untroubled by frittering detail.

An especially attractive painting is *Tropical Squall*, in which one feels the force of the wind bending down the slender palms, while a dark cloud above spreads to the horizon. Another appealing paper is *Jamaica Sea*, two men in a frail boat on a welter of tossing, green waves with white crests the emerald sea turning to depths of blue in its distant recession. A casein tempera included, *Jamaica Fisherman*, shows a stalwart figure starkly placed against an expanse of water, grasping a colorful fish in each hand. The easy, graceful pose of the dark figure, in a resilience of bodily gesture, contrasts strikingly with the brilliance of its setting. (Knoedler, to Apr. 14.)—M. B.

Sonia Sekula

Change in tempo of small non-objective shapes organized into rhythmic overall patterns gives the canvases of Sonia Sekula a movement that ranges from staccato to flowing, and often achieves its effect by the contrast of these in one work.

Built up from a brown base, *Voyage Seeing Mimosa* is composed of blue, grey and white rows of tooth-like shapes, dots and rectangles that separate or converge and march in straight lines or swirl to give the canvas a dynamic activation. In other works faint black lines are arranged in three-dimensional geometric patterns, while some of the paintings are given an almost calligraphic design by the emphasis of lines of dots of one color.

This calligraphic line is even more evident in Miss Sekula's sketches, one series with such titles as *We Always Hate the Hostess* being made up of small, freely executed drawings on brightly colored backgrounds. (Parsons, Apr. 2-21.)—M. C.

Herbert Barnett

Herbert Barnett's exhibition of paintings and drawings reveal him as an artist seriously preoccupied with design, yet touched with lyrical feeling. Many of his figure pieces depend more on characteristic pose and gesture to convey personality than on facial description. The figures suggest vivid personality. *Semi-Nude with Red Skirt*, a seated figure, whose resilience of form seems to adapt itself with natural fluency to the chair, gains a vibrancy of being both through its sensitive modeling and through the flecking of light on flesh and flowing skirt.

In the landscapes, Barnett appears to strive to express nature in abstract terms, seeking to find its inherent design. He merges the particular with the general, adopting simple, yet effective conventions to suggest the richness of foliage, the substance of jutting rocks, the solid impact of buildings. Color is varied and apposite, enhancing the interest of the designs.

A group of drawings, in India ink, mostly coastal scenes, employ a uniform language of swift shorthand in simplification of detail. In this simplification, the artist appears to eliminate everything irrelevant to the essential character of these landscapes, symbolizing, rather than actually depicting their component details. (Levitt, to Apr. 14.)—M. B.

Einar Lunden

Poetic interpretation of familiar environment is the keynote of Einar Lunden's oils and watercolors. Taking Staten Island as his point of departure, he transforms the known and observed into a new, and often fantastic guise. *October Landscape* is characteristic of this transformation, showing an acutely related pattern of green and pale yellow leaves almost covering the canvas, allowing only slight detail of background to appear.

Among the watercolors, *Island Landscape*, in ink brushing, shows a sprawling tree against a pallor of houses in a fine arabesque of design. *The Pine Forest* fills the whole paper with a closely textured design. *The Harbor*, loosely brushed, becomes a lyrical phrasing of light and color. Lunden appears to be an artist, who sees with his mind as well as his eyes, penetrating the inner nature of his visual experience and setting it down with soundness of craftsmanship. (Contemporary Arts, to Apr. 13.)—M. B.

(Continued on next page)



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57th Street in Review

John Whorf

Going back to earlier sketches made in Europe, the Barbados and Provincetown, John Whorf has brought out a new crop of easy-to-look-at watercolors. Whorf, son of a painter and brother of actor-director Richard Whorf, is an adept technician who uses his skill to find the shortest possible avenues of escape. These roads take him behind theater footlights into a world of Degas ballerinas, or into the country for a closeup of *Bluejays* on a tree branch, or up to Provincetown where, snugly ensconced in an alcove, he looks through a *Wintry Window*, detachedly watching a rainy world go by. His paths also lead to the romantic pageantry of a band of *Spanish Gypsies*, or—as in *Heart of Darkness*—to the salty world of Conrad and Homer.

Even when he arrives at a dead-end in everyday reality—in vignettes of tugs chugging industriously under New York's *Queensboro Bridge* or in a blustery *Blizzard, Times Square*—Whorf stands far back from his subject, setting down what he sees with accuracy, ease and indifference. (Milch, to Apr. 21.)—B. K.

Herman Maril

Although the work of Herman Maril is semi-abstract in style, the artist has a deep feeling for nature and from that deep feeling creates canvases that communicate quiet and peaceful poetry.

He does this by simple planes and delicate color harmonies, often emphasizing these by one small area of clear color. One of the most moving paintings in his show is *Winter at the Quarry* which, in its cold light, suggests the distortion given to the winter landscape by a sudden flare of Northern Lights. Monochromatic greyish planes of color define rocks and snow and their reflections in the water. While the chill of the landscape is underscored by a small light-orange moon, the white of the snow and of a group of heavy clouds is the most intense value on the canvas. A combination of flat planes and subtle palette with an overall linear pattern gives *Small Catch*, one of his most recent works, a more abstract quality.

Even when Maril deals with a cockfight as in *Conflict*, the abstract patterns inherent in visual objects take precedence over subject matter and the clear color of the birds' plumage against a yellow-green ground expresses the colorfulness of the scene rather than its destructiveness. (Macbeth, to Apr. 14.)—M. C.

Harry Crowley

A pianist who has taught music for over a decade, Harry Crowley knows how to produce lyrical moods with abstract means. The non-objective paintings which comprise his third solo show are mood paintings, appealing by virtue of color, texture, and fragmented composition.

Crowley's effects are varied. The texture of *Mood Variation No. 2* is crusted, lichen-like; *Illuminations* is vaporous, dreamy. *Lyric Light* is similarly poetic, its crisp and melting, shadowy and translucent greens, shot with explosive dabs of yellow, suggesting an illumin-

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SARAI SHERMAN: *Hurricane. ACA*

ated Christmas tree glimpsed through a green window or clots of dark moss submerged in a limpid mountain tarn. Still another mood is evoked by *Unique Moment* in which blockier and more deliberately placed passages are broken by linear wisps while colors—grey, rose, muted reds and a splash of vermillion—shift in suggested space.

These paintings being personal, their interpretations rest with the onlooker. (Salpeter, to Apr. 4.)—B. K.

Sarai Sherman

Sarai Sherman's paintings possess vividness in their sharp juxtapositions of angled planes, brilliant color and emphasis of linear tracers in black. There is a basis of objectivity in all the canvases, but it is the subjective content that is emphasized, through distortions of form and avoidance of local color. Figures often seem to be fairly crammed into the picture area or embedded in a pattern of planes so that their contorted forms and strange gestures seem to result from confinement.

The Joke suggests stained glass in its radiance of greens and reds and division into compartments from which the figures emerge. In *The Hurricane*, fright is expressed by appealingly up-raised hands and horrified faces. The clash of vertical light and dark planes with a circle cutting them suggests a sweep of violent movement throughout the canvas. *Armed Embrace* possesses the eerie horror of one of Charles Addams' drawings. It shows a standing woman with a skeletal arm holding her in a lethal enclosure. While Miss Sherman usually finds intelligible symbolism for her conceptions, a few of them are too cryptic for the writer. (ACA, to Apr. 7.)—M. B.

Emile Sabouraud

There are three kinds of expression evident in the work of the French painter, Emile Sabouraud.

Exhibiting at the same Paris gallery as Soutine during the '20s and writing one of the first articles about him, Sabouraud is similar to Soutine in such works as *Nature Morte au Violon* where the strident red of the violin case lining dominates the painting and *Nature Morte au Tarte*, another shrilly

April 1, 1951



RODERICK MEAD: *Tauromachy. Binet*

colored work giving prominence to brush stroke and paint texture. Of another mood, but also freely painted and with much texture, are a series of bright green leafy landscapes.

Delving into mysticism in his latest work, Sabouraud uses blue-grey tones, as in the mountain landscape, *La Touriste*, where two bright areas of red emphasize the greyness. (New Gallery, Apr. 3-14.)—M. C.

Jacob Getlar Smith

The varied use of medium to express different moods or visual impressions has given the watercolors of Jacob

Getlar Smith a variety that ranges from moodiness to satire.

There is a dark and heavy quality in *The Wreck* in which the broken boat, overpowering foliage and jagged rocks are depicted in almost opaque color. Clear and transparent watercolor is put on the paper in rapid strokes to indicate the aliveness of waves and blowing trees in *The Squall*. And in the carefully executed *Garden Party* the unbending character of two gossips is emphasized by the staccato repetition of straight-backed chairs.

Probably the most original work in the show, *Age of Vision*, takes its charm from the mobile-like balancing of television antennae above picturesque old houses. (Babcock, to Apr. 14.)—M. C.

Roderick Mead

Roderick Mead, Jersey-born artist now living in New Mexico, is showing formalized semi-abstract paintings, most of them designed in terms of small facets and large rhythms. He is also showing prints based on classical, historical and natural themes.

Topically and technically, Mead's paintings are regional. Desert creatures and cowboys of the Southwest, peasants and bullfighters of nearby Mexico form the cast of characters. Desert colors—blanched, pale, dusty—describe the local scene. Desert weather precludes the use of canvas—he paints on Masonite.

In his prints, Mead's flair for decoration gives way, at best, to flights of fancy and skilled technical performance. His wood engravings are more traditional, naturalistic; but his copper

[Continued on page 20]

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engravings fuse the real with the abstract or surreal. Surfaces are stippled, cross-hatched, worked in a medley of patterns. Lines loop like tossed lariats. And bold if arbitrary rhythm—no doubt a result of Hayter's tutelage—animates such prints as the swooshing, splashing *Fabulous Bird* and the fantastic *Fire-bird*. (Binet, to Apr. 7.)—B. K.

Jason Seley

Sculpture studies by Jason Seley for a building and pool site at the Haitian Exposition have a strong architectural quality and show that the sculptor thought of his work in terms of its purpose. Two figures, later enlarged and used beside the pool, are made up of simplified planes but retain an essential humanity in their feeling of relaxation and enjoyment.

This ability to express human feeling in simple terms is evident also in some of his smaller pieces. *Father and Son* is another rectangular work without definite articulation of bodily features but which, nevertheless, expresses the psychological relationship between the two figures. (American British, to Apr. 7.)—M. C.

Edward Rager

Edward Rager, formerly of Sandusky, Ohio, is showing a number of anecdotal watercolors which describe local circuses and performers and such *haut monde* social events as a *Gallery Open-*

ing or the *Opening of the Met*. Small paintings, they bring to mind another Ohio watercolorist, the late William Sommer. In choice of subject as well as in treatment of figures—boneless, fluidly stylized—they also hint at a Demuth influence.

The spirit of John Held, Jr.'s '20s prevails in this work, especially in several semi-satirical vignettes. Appropriately, Demuth's tight style is eschewed; the devil-may-care subjects are presented in excited terms. Brush rasps leave a speckled trail, as if the artist had applied his watercolor over a wax-surfaced paper.

Five romantic oils, also shown, are executed in a fluid manner, paint being swept horizontally across the canvases in windswept, dramatic effects. (Bodley, to Apr. 21.)—B. K.

Grand Central Moderns

A group exhibition of figure pieces and landscapes illustrates variety of handling of these themes by different artists. Among the figure canvases, Sidney Simon's *The Sisters*, affording a partial view of a nude at each picture edge, is an original conception ably sustained. Ernestine Betsberg's *Window Trimmer*, a woman in a shop window arranging fruit, is a down-to-earth subject redeemed by charm of color pattern and finely considered design. *Etude*, by Ethel Edwards, presents three figures in white, outlined by black contours in a staccato vivacity.



HEBALD: *Maiden*. Grand Central

Among the landscapes, Howard Cook's *Brooklyn Bridge* with its ogival forms thrusting up in a network of linear web, suggests a Gothic structure. Arthur Osver's *Towards Brooklyn Bridge*, is a vista glimpsed under arches of a deep recession of horizon. Lamar Dodd's *Monhegan Motif* is a powerful orchestration of the movement of waves and spray beating against coastal rocks.

Slumber, a sculpture in German silver, by Hugo Robus, shows merely a head pillowed on the arm of a reclining figure, yet evokes the whole recumbent form in the strength of its contrapuntal play of answering planes. Milton Hebal's *Maiden*, in cherry wood, is a seated figure, vigorously modeled, open spaces and solid forms ably co-ordinated. (Grand Central Moderns, to April 7.)—M. B.

Herbert Scheffel

Once a puppeteer and always a devotee of the circus and theater, Herbert Scheffel reflects his interests in light-handed watercolors which are full of dash and chic. In addition, his second solo show numbers waterscapes, landscapes, and other place-impressions gathered on a recent cross-country trip and set down with astonishing facility.

Though he sees poetry everywhere, Scheffel slips easily into the mood of each spot he covers. *Blue Island* has a misty, early morning delicacy, an Oriental quality; *Tiajuana, Mexico* is patterned in gaudy colors; *Gateway, New Orleans* is romantic, humid, drowsy; and New Mexico's *Mesa* is rather abstract, suggestive, consumed by light.

What Scheffel's work lacks in depth, it makes up in technique. Never finicky, these watercolors are spontaneous, fresh and assured. Freely swept passages soak and swell; hectic wisps crop up; clean paper-whites gleam. It all looks effortless—and expert. (RoKo, Apr. 2-26.)—B. K.

Sanford Ross

In his first New York appearance in several years, Vermonter Sanford Ross is showing landscapes in watercolor and oil. His two dozen works indicate no particular selection in subject or idea, but they are painted with a quiet and warm feeling for the whole panorama and for the natural beauty of the rolling Vermont countryside.

[Continued on page 28]

KNOEDLER

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ART BOOKS

Malraux' *Ablative Absolute*

"The Twilight of the Absolute," by André Malraux. Vol. III in "The Psychology of Art" Series. New York: Pantheon Books; illustrated; \$12.50.

André Malraux' new book is a prose poem on the art, taste and culture of today, written with some of that same intensity of imagination and poetic freedom that appeared years ago in the art writing of another Frenchman, Elie Faure.

This last of the author's trilogy explores, with deep perception, wide erudition and a Gallic sensitivity, all of the factors that have resulted today in a modern art that eschews appearances. Modern art came about according to Malraux, because of the decline of a religious Absolute, that twilight when artists no longer carved a Virgin, as the Romanesque sculptors did for example, but instead began carving a statue of the Virgin.

With his refusal to be ruled by appearances, the modern artist at the same time has resuscitated various transcendental arts of the past and of other cultures—African sculpture, Byzantine mosaics, Fayum portraits, primitive art, Romanesque art, etc.—and made common cause with them, formalistically. But since we of today cannot know and feel the Absolute that attended the creation of these diverse styles, our appreciation is limited to a communion of their tectonic values only.

"The Byzantines knew what they were after; whereas our modern art, when it wrests its portrayals from the world of appearances, can hardly tell what it serves thereby."

It seems to serve some god of which the artist is unaware, some arcanum, Malraux muses, yet he further asks, "Is not our art [as opposed to that of the Acropolis sculptors, of Titian and Michelangelo], born of a cleavage of man's consciousness, tending to 'possess' no more than its private kingdom—that of painting?" Thus since Manet the work of art itself has become for the artist a provisional Absolute.

Our modern taste rescues from oblivion "every accent, angular or monumental, that conflicts with the [19th-century] arabesques and fluent modulation once so admired. . . Stridency and syncopation have become the order of the day. . . Our resuscitations sometimes answer to the modern craving for shrill-toned experimental works which evoke new dialogues, as it were, with newcomers in the field of taste; or else to another craving catered for . . . by such new works as evoke, like love, a dialogue that strikes ever deeper and indeed seems to us inexhaustible."

Despite all of the negations of modern art and culture, Malraux finds it transitory to a great and affirmative worldwide art culture that will not be an invasion, "but one of the crowning conquests of the West."

Through the book, which is interspersed with numerous unexpected yet cogent reproductions, many in color, the author carries his reader breathlessly from one analysis to the next as he completes a poetic argument that we are faltering, inexorably, toward an

art and culture that will enhance the power of—not something above Man—but Man alone. And he reminds us that Rome welcomed in her Pantheon the gods of the defeated.—P. B.

Books Received

ART IN LATIN AMERICA, compiled by José Gómez Sicre. (Washington, D. C.: Pan American Union, 25 cents). An illustrated series of essays in notebook form providing an introduction to 1,000 years of Latin American art.

CHILD'S DRAWING BOOK OF OBJECTS [A reprint from the original of 1845], by George Childs (New York: Walter Schatzki, \$3). Compiled originally for children, the book is made up of Childs' careful drawings of 288 objects common in mid-19th-century culture.

CHILDREN'S PORTRAITS, The World of the Child in European Painting, with introduction by Bettina Hurlimann. New York: Thames and Hudson, \$3. A book of 83 reproductions, three of them in color, of children's portraits by old masters since the 15th century.

DESIGN FUNDAMENTALS, by Robert Gillam Scott (New York: McGraw Hill, \$6). A comprehensive approach to the nature of design, by a Yale professor of design.

EARLY AMERICAN STENCIL DECORATIONS [A Reissue of Early American Stencils on Walls and Furniture], by Janet Waring (Watkins Glen, N. Y.: Cen-

tury House, \$10). A profusely illustrated account of the history and design of Early American stencils on walls, textiles, books, furniture and other objects. Numerous examples of the wall decorations are in color.

EUROPEAN ART PRICE ANNUARY, 1948-1949, Vol. IV, edited by Dr. Rolf Parow (Munich: Art & Technology Press; unpriced). Includes list of auctioneers and auction-rooms, catalog of famous collections sold by auctions, table of public sales and index of works.

HORSE AND RIDER, Eight Centuries of Equestrian Paintings, with introduction by Geoffrey Griggson (New York: Thames and Hudson; \$3). A book of 66 plates, two in color, of equestrian art of the past 800 years.

HOW PAINTINGS HAPPEN, by Ray Bethers (New York: W. W. Norton & Co., Inc., \$4.50). A book on art appreciation containing an analysis of composition, illustrations of actual scenes compared with the artists' interpretation of them and quotations by contemporary artists.

THE MELODY LINGERS ON, by Larry Freeman (Watkins Glen, N. Y.: Century House, \$5). Intended to recall the lure and lore of popular songs from 1900 to 1950, this book is of historical interest because of the large number of illustrations of posters and sheet music covers, arranged chronologically.

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DALÍ: *Venus and the Sailor*
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Moderns at Auction

ROUAULT, CHIRICO, Utrillo and Sou-
tine are among the artists represented
in Parke-Bernet's forthcoming two-
night auction of modern paintings,
drawings, lithographs, etchings and a
group of Pre-Columbian and African
sculptures. The sale will be held on
Tuesday and Wednesday evenings, April
17 and 18. Items to be sold are from
various owners and will be placed on
public exhibition starting Saturday,
April 14.

Significant paintings in the sale will
be a group of Rouaults, among them
Clown and *Christ Before Pilate*; an
early Utrillo titled *Paris Street Scene*;
and three 1950-51 Giorgio de Chirico
canvases very recently received from
Italy and never shown in this country.

Other items in the sale include three
Renoir figure paintings and several of
his drawings which were formerly in
the Ambroise Vollard collection; an
important Mary Cassatt nude; two har-
bor scenes by Boudin; Diego Rivera's
View of Toledo, dated 1913; and a Sou-
tine *Village Street*.

Suzanne Valadon, Brianchon and
Dufy are represented with flower pieces.
Figure pieces represent Dalí (repro-
duced), Bonnard, Vuillard, Chagall,
Dietz Edzard, Susanne Eisendieck and
Marie Laurencin.

The sculpture section of the sale in-
cludes a group of Benin bronzes from
Africa.

Galleries Donate to Benefit Auction

A benefit auction dispersing paintings,
prints, fabrics, furniture and china
from various periods from the 16th to
the 19th century, including an oil by
Thomas Moran, is scheduled for the
evening of April 10 at the Parke-Bernet
Galleries. The auction will benefit the
Play Schools Association, which is de-
voted to work-play programs for chil-
dren of school age. Some of New York's
leading art galleries have donated val-
uable items to the sale. Exhibition of
the objects will be held at the ground
floor shop next to the entrance to
Parke-Bernet, starting April 6 and con-
tinuing through April 9.

Auction Prices

FOLLOWING are top prices obtained
at an old master painting auction held
at Parke-Bernet Galleries on the eve-
ning of March 14:

Perreal: <i>King Henry VII of England</i>	\$3,000
Guardi: <i>Piazza San Marco</i>	2,900
Pannini: <i>Landscape with Ruins</i>	2,600
Cranach: <i>Johann I Der Bestaendige</i>	2,100
Gainsborough: <i>Woodland Landscape with</i> <i>Sheep</i>	1,800
Matsys: <i>Portrait of a Man in Fur-Trimmed</i> <i>Coat</i>	1,750
Allegri: <i>Ecce Homo</i>	1,600
Lucientes: <i>Lucien Bonaparte</i>	1,500
Chardin: <i>Table de Cuisine Avec Une Raie</i> ..	1,300
Greuze: <i>Tete de Jeune Fille</i>	1,200
Greuze: <i>Portrait of a Little Boy</i>	1,200
Strigel: <i>Portrait of a Patrician</i>	1,100
Greuze: <i>Le Malheur Imprevu, Ou Le Miroir</i> <i>Casse</i>	1,100
Breughel: <i>The Seven Acts of Mercy</i>	1,100
Francesco: <i>The Triumph of Jason</i>	1,100
Gainsborough: <i>East Anglican Landscape</i> ..	1,050
Reynolds: <i>Lady Elizabeth Herbert</i>	1,000
Lippi: <i>Madonna Adoring the Child</i>	1,000
Zuccarelli: <i>Landscape with Figures</i>	1,000

Auction Calendar

April 5, 6, & 7, 1 P.M. Plaza Art Galleries.
American & English antiques; furniture of the
18th and 19th centuries. Also Ironstone, China,
Staffordshire; glassware including examples of
Overlay, variegated, clear, amber, blue & green
glass; also paperweights, pewter, copper &
brass utensils of English & Continental origin.
Exhibition from Apr. 3.

April 6 & 7, 1:45 P.M. Parke-Bernet Galleries.
English, American & French furniture and de-
corations; Georgian & other silver; paintings;
Oriental rugs. Property of Walter M. Jacob,
New York, and other owners. Included are
Hoppner's *Sisters*; *Portraits of a Lady and*
Gentleman by John Downman; also three his-
torical paintings by Remington & three Thomas
Birch paintings. Exhibition from Mar. 31.

April 9, 8 P.M. Parke-Bernet Galleries. First edi-
tions of early & later English literature. Col-
lection formed by Silvain S. Brunschwig. In-
cluding first editions of Milton, Goldsmith,
Shelley, Byron, Wilde, Sterne, Pope & others.
Exhibition from Apr. 2.

April 10, 8:15 P.M. Parke-Bernet Galleries. Spe-
cial auction of objets d'art & antiques for the
benefit of the Play Schools Association. Articles
to be sold include Lowestoft plates, French &
English porcelains, 18th-century mahogany
tables, Louis XVI chair, Chinese screens,
Thomas Moran painting. Donors include Knoed-
ler Galleries, Hammer Galleries, French & Co.,
Inc. Exhibition from Apr. 6.

April 12, 13 & 14, 1:45 P.M. Parke-Bernet Gal-
leries. French furniture; Chinese porcelains;
linens; rugs; decorations. Property of Mrs.
Lorraine Maxwell Dresselhuys, Roslyn, L. I.
Drawings include four French 18th-century
portraits from Francois Clouet circle; also a
pair of Guardi. Included are many examples
of Louis XV & Louis XVI furniture, a small
group of English 18th-century furniture, and
an 800-piece Tiffany sterling flatware service.
Exhibition from Apr. 7.

April 17 & 18, 8 P.M. Parke-Bernet Galleries.
Modern paintings, drawings, lithographs & etch-
ings; pre-Columbian & African sculptures. From
various owners. Included are three figure
paintings and several drawings by Renoir. Also
represented are Mary Cassatt, Rouault, Utrillo,
Boudin, Diego Rivera, Soutine, Dufy, Dalí,
Bonnard, Vuillard, Chagall, Eisendieck & Lau-
rencin. Exhibition from Apr. 14.

April 21, 1:45 P.M. Parke-Bernet Galleries. French
furniture & decorations. From the collection
of Claude Hubarbe, Lyon, France, & others.
Exhibition from Apr. 14.

April 23 & 24, 1:45 P.M. Parke-Bernet Galleries.
Library sets in fine bindings; first editions;
color plates; almanacs, Crilshankiana; Amer-
icana. From the libraries of Mrs. Ogden Reid,
New York; Mrs. Blakiston Wilkins, Washing-
ton, D. C.; and other owners. Including *Storia*
dell' Art Italiana, 24 vols. by Venturi. Exhi-
bition from Apr. 19.

April 25 & 26, 1:45 P.M. Parke-Bernet Galleries.
Arms & Armor. Collection formed by the late
Ansel Leo. Including American pistols & blun-
derbusses; also European swords, helmets, suits
of armor. Exhibition from Apr. 21.

April 27 & 28, 1:45 P.M. Parke-Bernet Galleries.
English 18th-century furniture & decorations.
Property of the estate of the late Benjamin G.
Paskus, New York. Including Chippendale &
Sheraton furniture; also etchings, among them
examples by Whistler & Muirhead Bone. Exhi-
bition from Apr. 21.

April 30 & May 1, 1:45 P.M. Parke-Bernet Gal-
leries. Library formed by the late Dr. Ernest
Cadgene, Englewood, N. J. Also early English
literature; paintings & drawings from the prop-
erty of Harold Greenhall, Chicago, & Dr. Dallas
Pratt, New York. Exhibition from Apr. 26.

A Modern Viewpoint

By Ralph M. Pearson

Who Are Our Avant Garde in Modern Art?

SINCE WE have made the rather lugubrious mistake of allowing a special group of emotionalist beginners and ABC boys to annex the "avant garde" banner, it behooves us to set the record, our reputation abroad, and our own consciences straight by deciding for ourselves to whom this term actually does apply. I propose to make some nominations for the honorable title in the weeks to come—such nominations should be a continuing and thoroughly debated process, in which any art lover who cares to do so should join. But first, we must define the phrase avant garde. What do we want it to mean? I suggest the following:

The actual avant garde of modern art is composed of those artists who enjoy their individual freedoms to the limit, who humor their personality when it drives them into uncharted territory and who then harness their exuberance with the disciplines in which lies, more or less hidden, the art of all time. We want the title to imply leadership; hence its allocation will designate those whom we consider leaders in applying the profound discoveries of the modern renaissance.

Starting with the current, or very recent, exhibition scene, one nomination becomes practically automatic—that of Rico Lebrun for his precedent-shattering *Crucifixion* now properly honored by a solo showing at the Museum of Modern Art. This major work extracts new conceptual and plastic meanings from a time-worn theme by making use of the intensifications of a semi-abstract treatment with ample organizational controls. It challenges us and many an old master of European art.

At the current Whitney exhibition a number of outstanding works demand serious consideration, far too many to receive fair appraisal. Among them the following seem to win nominations on compelling merit: Charles Umlauf for *Lazarus*, with its masterfully designed and fluidly expressive characterization; Hugo Robus for his *First Born*, because he blends the concepts of male, female, child into a unified totality of concept and form via semi-abstract simplification of body forms which heighten meaning; Oronzio Maldarelli carries on the grand tradition with his masterfully designed and expressed realism in *Bianca No. 2*; as does William Zorach in his more universalized forms in *The Future Generation*. These two and Umlauf continue time-tested precedents rather than break with them; we must decide if leadership in so doing earns membership in the advance guard. (I think it does.) In the watercolors, I vote for the highly complex sensitivity of Xavier Gonzalez and Lawrence Kupferman and the compressed symbolism of Jacob Lawrence.

From recent exhibits I nominate the Pennsylvania Academy prize winner, Sam Adler for his superb control of deep feeling, and Howard Mandel and Radulovic (Ganso Gallery) for their personal explorings within the modern idiom.

April 1, 1951

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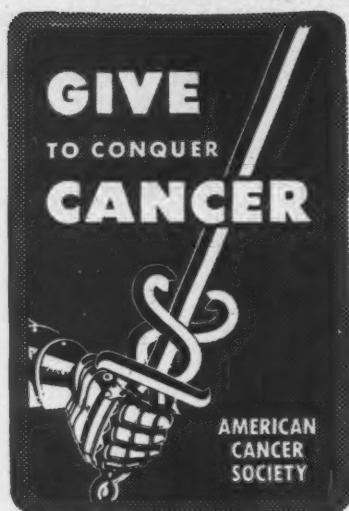
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THE MATERIAL SIDE

By RALPH MAYER

The Care of Paintings—Part I.

THE PRESERVATION of works of art is always a matter of concern to artists and to owners of paintings. Normally, everyone wishes to give them the best care, or, if they are blemished to such an extent that they require cleaning or repairs, to see that they get proper and approved treatment. Despite this, however, valuable paintings are often victims of unintentional harm or neglect, and sometimes they are severely damaged by misguided attempts at conservation. Frequently the damages resulting from such causes are worse than those that a picture might suffer as a result of accidental damage; such as tears, punctures, scratches, etc. Restoration of such damages seldom offer very great problems to a competent restorer and the safeguards against them are fairly obvious. But the numerous ills to which paintings may be subject, other than those produced by violent contacts, usually involve more complete restorative treatments. An oil painting may become dull, discolored or cracked, the paint may blister, wrinkle, or detach itself from the ground; canvas may become weak, wood panels may warp and the entire picture may suffer a number of major or minor defects. While it is true that some of these may be inherent in paintings themselves, many of them may be intensified or accelerated by improper treatment or conversely, be prevented or minimized by taking precautions.

Problem of Cracking

Cracks. Cracking in oil or mixed oil and water techniques may be classified under various causes. Those produced by faulty materials or methods of application can be called material cracks, and others can be called age cracks. Strictly speaking, all fissures or crackle effects might be called age cracks because they seldom develop in new paintings, but I use the two terms to distinguish between those which can be attributed to the artists' choice of poor materials or methods, and those caused by aging of normally painted works under exposure to adverse conditions. Among the latter, in a large percentage of canvases on which cracking eventually develops, the initial cause is due to blows and dents which were not apparent at the start, but which, with time, developed into appreciable cracking after the canvas had been subjected to the normal wear and tear a picture receives in handling, re-stretching and flexion created by the continual absorption and discharge of atmospheric moisture and temperature variations.

Cracking often begins as a result of the careless manner in which some people drive in the keys or little wedges of a stretcher. A false blow, which brings the hammer into glancing contact with the canvas, even though it has no immediately apparent effect, eventually may produce a cracked area. Those who like to lay their canvases face down on a table and hammer in sliding or scraping contact with the rear of the canvas can produce the same result, especially when the fabric

is of the same variety, or the ground and paint coatings are abnormally brittle, or the picture is very old. The safe and simple way of avoiding such damage is to slip a piece of strong cardboard snugly in the corners between the stretcher bars and the canvas in order to protect the former, and to use a common, average-sized hammer, the head of which is small enough to control accurately, yet not so small that a false blow or a wobbly key will allow it to slide in between the key and the fabric.

Avoiding Injuries to Canvas

Almost all injuries to the rear of a canvas can be most effectively prevented by tacking a sheet of strong stiff cardboard (the grey variety called news-board is most commonly used) to the rear of the stretcher. Avoid other pictures falling or leaning against it, accidental blows and jabs, the careless thumbs of handlers and the pressure of other objects against it might be stored. While it is usual procedure to tack these cardboards onto the stretchers just before the framing of pictures, a better practice might be for the artist to affix them, at least temporary ones, as soon as the canvas is stretched, because many of these contacts are made in the artists' own storage racks or about his studio. This method offers protection against at least half of such injuries, the ones which strike the rear. It also serves another purpose, of equal if not greater importance as I shall note further on. The type of crack which is initiated by such causes is always of the all-the-way-through variety, that is, the entire structure of the painting, paint and ground is involved. The cracks are thin but distinct; the reticular pattern usually contains branched lines radiating from the central point of original contact and often a spider-web or concentric circle design. These patterns are always clearly distinguishable from the more integrated or all-over patterns of material cracks. A similar type of cracking that displays a ramiform pattern—long branched or forked lines predominately running in one direction parallel to an edge of the picture—is invariably caused by rolling. Either the painting had at one time been rolled too tightly, face in, or it (or its canvas) had been allowed to remain and age for a long time in a rolled condition. Any rolling of a brittle or thickly painted canvas invites this condition. Ideally, no paintings should be rolled; if they must be removed from their stretchers and stores or shipped, they are better preserved if piled flat. For shipment they can be thumbtacked to a sheet of wallboard or placed between two sheets of wallboard and tied securely with twine. When for some reason it becomes necessary to roll canvases, they should be wrapped face-out around a cylinder of the largest diameter obtainable.

The type of crack that can be considered inherent in a picture because it proceeds from the picture's physical or chemical makeup is beyond the scope of the present article. Such cracks concern the painter, who can avoid them

by paying careful attention to details of selection of materials and methods of application and, in general, by adhering to all the known principles by which such blemishes will not develop on long aging. They generally occur solely in the paint layers and not in the ground. They include the all-over pattern of fine hair-line checking in alligator or map patterns (usually confined to limited areas of the design or coloring) and also the bold, disfiguring traction fissures or "crawling" where the paint has opened up in a wavy network of wide fissures through which the ground layer can be seen. Wrinkling of paint is also caused by constitutive faults in the paint. These are cases for the professional restorer; little can be done by the owner to ameliorate their condition or check their progress.

When the all-the-way-through type of crack is allowed to remain under adverse atmospheric conditions or when it is subjected to improper treatments, it will soon proceed to worse stage, eventually losing its anchorage to the support and flaking, blistering or otherwise becoming detached from the picture. An intermediate stage is the formation of "islands" where the small areas bounded by the cracks assume a convex or sometimes a concave shape. By this time, it is a case for the professional restorer but the owner can take measures to prevent paintings which have this type of cracking from deteriorating to an advanced stage, as we shall see next month, in considering the next enemy of paintings.

National Gallery

[Continued from page 10]

study of this important aspect of French art.

"One of the most interesting features of the exhibition will be the opportunity to see the celebrated group of medals, plaquettes and small bronzes brought together by the French connoisseur, Gustave Dreyfus."

While sharing others' enthusiasm for the bulk of the paintings, both the New York Times and Herald Tribune critics noted with dubiousness the quality of some of the Kress paintings. Mrs. Louchheim of the Times deplored in the presence of so many masterpieces "even a minority of 'fillers.'"

One of the first benefactors of the National Gallery, following Andrew Mellon's expressed hope that others would add their masterpieces to his nucleus collection, Samuel H. Kress has assembled in recent years one of the most important collections in the world, most of which "is expected" to join the museum's Kress group.

Enriched successively, after the Kress gift, by gifts from Joseph E. Widener, Chester Dale, Lessing J. Rosenwald and Mrs. Ralph Harmon Booth among others, the National Gallery has become in its 10 years, according to Director David E. Finley, quoted in the New York Herald Tribune, "not the biggest museum in the world but certainly one of the best."

Now Owns 23 Rembrandts

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15 Van Dycks of every period, four of the dozen Domenico Venezianos that exist in the world, 17 works by Bellini, and 27 by our great American painter Gilbert Stuart. . . ."

In its 10-year life, the big-domed structure, built of a Tennessee marble that "blushes" when dampened by rain, has been visited by 18,000,000 persons. Since its opening it has been ably directed by Finley, who was formerly closely associated with Mellon.

The National Academy

[Continued from page 4]

called Hudson River School—Thomas Cole, Kensett and Durand—one follows the transition to the romantic tonal period of Inness, Martin, Wyant, Blake-lock; from the impressionism of Weir and Hassam to the realists Henri, Bellows and Glackens, and a continually augmented number of present-day painters. In sculpture the list of members past and present is equally impressive: Saint-Gaudens, French, MacMonnies, Bitter; in Architecture, Henry Bacon, Cass Gilbert, McKim, Platt, Goodhue, Hastings and others; in the Graphic Arts from the earliest masters of American engraving to the distinguished craftsmen of the present day.

Defrays Exhibition Expense

The annual exhibitions of the Academy include works both by members and non-members. There is no charge either for submitting work to the Jury of Selection or for its exhibition. The Academy defrays all expenses. In the current exhibition of the Academy \$7,225 was awarded in prizes; three medals and \$5,800 in purchase awards from the Ranger Fund. Of 23 artists so honored 15 are members and 8 non-members.

The policy and purpose of the Academy can thus be best exemplified by its achievement rather than an "Academic" verbal proclamation or sophisticated manifesto.

Sam A. Lewisohn

[Continued from page 8]

editor's desk. Like Melville in literature, Ryder in paint was our greatest figure—our outstanding poet in paint."

In his will, Lewisohn bequeathed seven paintings from his collection to the Metropolitan Museum of Art: *Re-past of the Lion* by Henri Rousseau; *An Afternoon on the Island of the Grande Jatte* by Georges Seurat; *La Orana Maria* by Paul Gauguin; *In the Meadow* by Auguste Renoir; *Still-Life of Apples and Pot of Geraniums* by Paul Cézanne; *Winding Path* by Maurice Sterne; and *L'Arlesienne* by Van Gogh.

The Museum of Modern Art was given *The Three Judges* by George Rouault; *The Clown* by Pablo Picasso; *Violin Player* by Ben Shahn; and a bronze figure of a young girl by Maillol.

The Brooklyn Institute of Arts and Sciences received *The Country Fair* by William Glackens; a painting of three seated girls by Jules Pascin, and *The Sacrifice* by Sterne.

Renoir's *The Boatman at Chatou*, Ryder's *Mending the Harness*, and Gauguin's *The Bathers* were left to the National Gallery of Art, Washington.

Princeton University received an El Greco, *St. Francis and the Skull*, and a portrait of Adolph Lewisohn.

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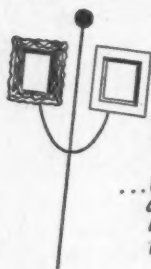
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The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Clearwater Art Group, Members Annual, Florida

Leech, Hilton, casein \$100
Holt, Roger, oil \$50
Hershey, Harry, w. c. \$25
Weidenaar, Reynold, mezzotint \$25
Covey, Arthur, oil \$25
Rogers, George, oil \$25
Nelson, Charles, oil \$10
Oravitz, William E., oil \$10
Ord, Helen A., oil \$10
Neal, Grace Pruden, bronze \$10
Cooley, Dixie, w. c. \$10
Solomon, Syd, w. c. hon. mention
Wilford, Loran, w. c. hon. mention
Dillard, Sallie Boyd, w. c. hon. mention
Chase, Robert, w. c. hon. mention
Leech, Dorothy, oil hon. mention
Sprague, Robert, oil hon. mention

National Serigraph Society,
12th Annual, N. Y.

Twigg, Russell, \$50 1st prize
Sollie, Orville B., \$35 2nd prize
Meeker, Dean, \$25 3rd prize
Bradford, Howard, \$25 4th prize
Tunbo, Allis, \$50 spec. 5th prize
Wald, Sylvia, \$15 1st hon. mention
Clift, John Russell, \$15 2nd hon. mention
Petit, Geno, \$15 3rd hon. mention
Bradford, Howard, \$15 4th hon. mention
Colescott, Warrington, \$15 5th hon. mention
Hinkle, Catherine, \$15 6th hon. mention
Mark, Henry, \$10 7th hon. mention
Labroth, Mil, \$10 8th hon. mention
Hicken, Philip, \$10 9th hon. mention
Landon, Edward, \$10 10th hon. mention

Newark Art Club, 26th Annual, N. J.

Maurice, E. Ingersoll, \$50 1st prize
Coltri, Aurelio, \$25 2nd prize
McQuillan, Frances, hon. mention
Feigel, Leslie, hon. mention

Pasadena Society of Artists,
27th Annual, Calif.

Jordan, Dorothy, oil landsc. 1st prize
Kempster, Ruth, oil 1st prize
Hansen, Ejnar, w. c. 1st prize
Smart, Frances, w. c. 2nd prize
Green, David, sculpt. 1st prize
Hickey, Rose, graphics 1st prize
Hansen, Ejnar, hon. mention
Parker, Lawton, hon. mention
Fowler, Helen, hon. mention

Salmagundi Watercolor and Sculpture
Annual, N. Y.

Trivilini, Armand, w. c. \$100
Pleissner, Ogden M., w. c. \$50
Whitaker, Frederic, w. c. \$50
Leech, Hilton, w. c. \$25
Gillette, Henry S., w. c. hon. mention
Lewis, Cyril A., w. c. hon. mention

Watercolor Society of Alabama,
11th Annual, Mobile

*Schwacha, George, \$200
Matson, Greta, \$50
Hook, Walter, Soc. medal
Brough, Richard, \$15
Wells, Lila J., \$15
Millard, Hamilton, \$15
Perine, Robert, 1st hon. mention
O'Hara, Eliot, 2nd hon. mention

Margaret Artingstall Dies

Margaret Artingstall, professor of design at the Art Institute of Chicago, died February 18 in Chicago.

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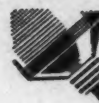
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Where to Show

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Bloomfield, New Jersey

3RD SPRING FESTIVAL SOCIETY OF CREATIVE AMATEUR ARTISTS. June 8-10. The Green. All media. Entry fee \$2 for 1 picture, \$3 for 2. Jury. Prizes, bonds & materials. Entry cards due May 14. Entries due May 28. Write C. A. Emmons, 82 Broad St.

Flushing, New York

ART LEAGUE OF LONG ISLAND 21ST ANNUAL SPRING EXHIBITION. May 20-26. Media: oil, watercolor, pastel, small sculpture & ceramics. Entry fee \$3. Prizes. Jury. Entry cards and entries due April 27. Write May E. Baillet, Art League of Long Island, 40-14 140th Place.

Irrington, N. J.

EIGHTEENTH ANNUAL ART EXHIBITION. May 6-25. Irrington Art and Museum Association. Media: oil, watercolor, black and white & sculpture. Entry fee \$2. Prizes. Jury. Entry cards and entries due April 27. Write May E. Baillet, Irrington Free Public Library, 1064 Clinton Ave.

Newark, New Jersey

TENTH OPEN NATIONAL COMPETITION EXHIBITION. May 6-19. Ross Art Galleries. Media: oil, watercolor & tempera. Prizes. Selection by popular vote. Entry cards due Apr. 30. Write Ross Art Galleries, 807 Broad St.

New York, New York

PEACE AND PROGRESS GRAPHIC ARTS COMPETITION. Apr. 23-May 15. New York Council of the Arts, Sciences and Professions. Media: any black & white on "peace & progress" theme. Jury. Prizes. Entries due Apr. 14. Write New York Council of the Arts, Sciences & Professions, 49 W. 44th St.

Washington, D. C.

18TH ANNUAL MINIATURE EXHIBITION. May 6-30. Miniature Painters, Sculpture & Gravers Society of Washington. National Collection of Fine Arts. Media: all, but not exceeding 8" x 10". Entry fee \$1 for non-members. Jury. Entries due Apr. 18. Write Glenn J. Martin, National Collection of Fine Arts, 10th St. & Constitution Ave., N.W., Washington.

REGIONAL SHOWS

Albany, New York

16TH ANNUAL OF ARTISTS OF THE UPPER HUDSON. May 4-June 3. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel & sculpture. Jury. Purchase prize. Entries due Apr. 7. Write Albany Institute of History & Art.

Boston, Massachusetts

4TH ANNUAL EXHIBITION OF THE BOSTON PRINTMAKERS. May 10-26. Paine Furniture Co., Boston. Open to members only. Media: all print. Applications for membership due Mar. 30. Entry cards and entries due Apr. 12. Write Boston Printmakers, Symphony Hall, 251 Huntington Ave.

Bristol, Virginia

8TH ANNUAL REGIONAL EXHIBITION. May 1-25. Virginia Interment College. Open to residents of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, Georgia & District of Columbia. Media: oil, watercolor & graphics. Entry fee \$1 each painting, 50 cents each print. Prizes. Jury. Entry cards due Apr. 9. Entries due Apr. 14. Write Prof. C. Ernest Cooke.

Denver, Colorado

DENVER ART MUSEUM 57TH ANNUAL. May 14-July 8. Open to residents of states west of Mississippi River & Wisconsin & Illinois. Media: oil, watercolor, sculpture, ceramics, prints, drawings & textiles. Entry fee \$1. Purchase prizes. Entries due Apr. 23. Write Denver Art Museum, 1343 Acoma St.

Indianapolis, Indiana

44TH ANNUAL EXHIBITION OF INDIANA ARTISTS. Apr. 29-May 27. Open to present & former residents of Indiana. Media: oil, watercolor, tempera, pastel & sculpture. Entry fee not yet decided. Prizes, \$1,275. Jury. Entry cards due Apr. 11. Entries due Apr. 16. Write Wilbur D. Peat, John Herron Art Museum, Penn. & 16th Sts.

FIRST BIENNIAL INDIANA CERAMIC EXHIBITION. June 3-July 1. Mary Howes Woodsmall Foundation, John Herron Art Institute. Open to residents of Indiana. Prizes: \$25-\$300. Jury. Write Wilbur D. Peat, director, John Herron Art Museum, Pennsylvania & 16th Sts.

Norwalk, Connecticut

2ND ANNUAL ALL NEW ENGLAND SHOW. June 10-July 8. Open to residents of New England. Jury. Prizes, \$1,000. Entries due May 15. Write Miriam Broudy, Silvermine Guild of Artists, Inc., Silvermine Road.

Pittsburg, Kansas

3RD ANNUAL KANSAS PAINTERS EXHIBITION. June. Open to artists born or living in Kansas. Media: oil & watercolor. Jury. \$500 in purchase prizes. Entries due Apr. 15. Write Eugene Larkin, Kansas State Teachers College.

Portland, Oregon

SECOND ANNUAL EXHIBITION OF NORTH-

April 1, 1951

WEST CERAMICS. May 16-June 16. Oregon Ceramic Studio. Open to residents of Idaho, Montana, Oregon & Washington. Media: pottery, ceramic sculpture & enamels. Entry fee \$2. Prizes: \$25-\$100. Jury. Entry cards due May 1. Entries due Apr. 16-May 1. Write Oregon Ceramic Studio, 3934 S.W. Corbett Ave.

Rochester, New York

1951 ROCHESTER-FINGER LAKES EXHIBITION. May 4-June 3. Memorial Art Gallery. Open to artists of Rochester & 19 counties in Western New York. All media. Jury. Prizes & purchase awards. Entry fee \$1. Entry blanks due Apr. 16. Work due Apr. 21. Write Isabel C. Herdle, assistant director, Memorial Art Gallery.

Sacramento, California

KINGSLEY ART CLUB ANNUAL EXHIBITION. May 16-June 22. Crocker Art Gallery. Open to residents and former residents of Sacramento Valley. Media: painting, drawing, prints, sculpture & crafts. Prizes. Jury. Entries due May 4. 5. Write R. D. Puckett, Kingsley Art Club.

SCHOLARSHIPS & COMPETITIONS

ATLANTA ART INSTITUTE: Two scholarships covering full tuition for nine months beginning Sept. 1951. Open to 1951 graduates of accredited high schools. Candidates must submit from 3 to 8 drawings or paintings. Applications and work due May 1. Write Art Scholarship Contest, Atlanta Art Institute, 1262 Peachtree St., N.E., Atlanta, Ga.

GUGGENHEIM FOUNDATION: Fellowships, normally \$3,000 for research in any field of knowledge or artistic creation in any of the fine arts. For citizens of the U.S., Canada, Latin American Republics and the Philippines. Ordinarily for persons of ages 25 to 40. Applicants write to Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. \$1,000 for a year's advanced study in fine arts here or abroad, open to graduates of university art departments who have majored in either art, architecture or music. Applications due May 15. Write Rexford Newcomb, University of Illinois, Urbana.

SAN FRANCISCO ART ASSOCIATION: Abraham Rosenberg traveling fellowship of \$2,400 for painters or sculptors, intended primarily for study abroad. Open to artists registered for two semesters at the California School of Fine Arts, with preference given to artists who have resided for at least two years in the Bay Area. Work due Apr. 12. Write Art Association, 890 Chestnut Street.

UNIVERSITY OF LOUISVILLE: \$5,000 in scholarships for tuition or \$400 or \$500 to Allen R. Hite Art Institute. Include assisting staff members 1 to 3 hours weekly. Open to Institute undergraduates majoring in painting, sculpture, design or art history. Applications and work or reproductions of work due May 1. Write Dean Hilda Threlkeld, University of Louisville.

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57th Street in Review

[Continued from page 20]

The watercolors, probably done on the spot, are fresher and more alive than the oils because in them the artist was so much closer to the feeling which caused him to stop on the hillside, set up his paints and enjoy the sweeping valley before him. The oils, transcribed in the studio from these sketches are harder, colder and much more detached.

Ross' paintings are reminiscent of those of Paul Sample who paints a similar New England landscape with a similar detachment. (Van Diemen-Lilienfeld, April 7-20.)—J. B.

Archie B. Teater

An impressionistic interest in the play of light on atmosphere has been used by Archie B. Teater, in his first New York exhibition, to depict both New York City and the Far West.

The Idaho-born artist picks out the pale blues and pinks in the Western Mountains and contrasts these with freely sketched horses or buffalo stampeding in clouds of dust. In others he deals with the landscape, itself, and the life of the people. The New York pieces are mostly Central Park scenes in which freely indicated and brightly colored figures are placed against hazy grey backgrounds of trees, city and sky. (Ferargil, to Apr. 8.)—M. C.

Feliciano Bejar

The quality of pigment itself is used by Feliciano Bejar of Mexico to indicate moodiness of sky, thickness of foliage or heaviness of water.

Working in heavy impasto, Bejar mixes his paint on the canvas and builds up color on color. In *Bañádose en la laguna* green and yellow freely applied with palette knife give the effect of lilies and leaves on deep blue water, and rushes are suggested by the perpendicular grooving of paint. In *Danza de la Malinche*, the spirit of festival is achieved by streaks of bright color against a dark sky.

Thickness of paint is used for contrast in *Mujer y niño durmiendo* where heavy sweeps of pink and orange emphasize the darkness and background. This handling of paint becomes especially appropriate in such flower still-lives as *Margaritas amarillas*, in which the tactile feeling of daisies is brought out by a heavy paint texture. (Eggleston.)—M. C.

Yuli Blumberg

Continuing the impassioned tradition of the pioneer expressionists—Kokoschka, Lembruck, and Nolde—with whom she exhibited in Europe, Yuli Blumberg is currently chalking up her 10th U. S. solo show. Miss Blumberg, who scored her early success as a member of the "Free Secession" group, lets feeling spill onto her canvases in a rush of paint. Subjects—landscapes, figures—are almost obliterated by virtue of overenthusiastic brushwork. But out

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of most of these frenetic paintings, something urgent and bold emerges.

Not so powerful an expressionist as Rouault, Miss Blumberg nevertheless has some of Rouault's strong reactive feeling toward subject, some of his feeling for human dignity and misery. Most of her figure pieces are intense, assertive and stolid. In *Youth's Privilege*, however, her emotions take over completely to make a canvas of violent mood and churned up appearance. Earth-colored surface is all lumps, crust; figures are all but lost in a coiled, twisted confusion. But the painting affectingly suggests a clot of crushed humans trampled underfoot by fellow men. (ACA, to Apr. 14.)—B. K.

Marc Carter

A delight in the color relationships of everyday objects has been communicated by Marc Carter through color choices that are often surprising. His first one-man show, made up of only tempera still-lives and floral pieces, is full of such color passages as a tangy yellow grapefruit on a turquoise plate, a bit of creamy blue-grey window pane against a white frame or bright red tulips balanced in intensity by a striking blue and white striped table cloth.

By placing his objects almost symmetrically and thus using color as his chief compositional variant, he has emphasized its importance in his work. There is a freshness throughout, in looseness of brush stroke as well as in color, that is not generally associated with the medium of tempera. (Wellons, Apr. 2-14.)—M. C.

Danny Pierce

Though he grew up as a cowboy, Danny Pierce is introduced as an urbanite in his first one-man show. Reared where space is measured by the mile instead of the foot, he logically comes to the city with an attitude which is simultaneously romantic, realistic, and claustrophobic. He paints back alleys, cats scavenging in garbage cans, hopscotch boxes scribbled on sidewalks. His accent is the dark corner, the run-down tenement, the figure huddling in shadow.

Romance in Pierce's paintings stems from arbitrary dramas of light and shadow, light which cuts diagonals across his well-organized pictures causing some colors to flare, others to drop back into obscurity.

Pierce's etching and lithographs are a world away from his constrained city paintings. Wild in spirit, these prints of horses and bulls point up the artist's confidently capable draftsmanship and reveal a freedom of form which is repressed in most of the paintings. (Creative, to Apr. 14.)—B. K.

Pat Erickson

The exhibition of Pat Erickson's paintings includes a number of excellent portraits of musicians, in which she secures not alone subtle characterization, [Continued on page 30]

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57th Street in Review

but conveys the sense of the oneness of the player and instrument, employing a variety of arrangements in sound designs. In her other canvases, poetic inspiration has probably moved her, but technical resources have not been adequate to carry it out, giving a tenuous vagueness to many of the paintings. Browning's admonition that a man's grasp should be beyond his reach, may not apply to artists. *Anemones* and *Garden Symphony* see the thing through, as it were, attaining fine resolutions of colorful forms in decorative designs. (Barbizon-Plaza, to Apr. 14.) —M. B.

Gertrude Schweitzer

Gertrude Schweitzer's exhibition of oils, watercolors and drawings affirm the technical accomplishment on which she relies to express her creative ideas with spontaneity and ease. She avoids explicitness of statement in her watercolors, yet presents a vivid realization of her subjects emerging from and retreating into delicate washes of color.

The oils, possessing the same fluency of brushing, although in stronger definition of forms, recast objective themes imaginatively. *Wild Flowers*, a young girl holding a bunch of flaming poppies on the blue of her dress, is admirably related to an arrangement of rectangles in the interior setting. In *Sunbathers*, the foreground figure's ruddy flesh of face and bare torso are contrasted with the blue-green of dropped robe and discarded sandals; a sense of substance and resilience in her form give vibrance to the canvas. The paintings of children reveal a sensitive appreciation of adolescent charm without sentimentality.

A group of drawings display Mrs. Schweitzer's ability to say much with little, in her evocation of figures with a few bold strokes of pencil or charcoal. (Grand Central, to Apr. 7.) —M. B.

Basil Rakoczi

The English painter Basil Rakoczi has reached into the subconscious to find a symbolism that is reminiscent of primitive art both in the forms used and in the ideographic content of his watercolors.

Illustrating this is *Idole* in which a primitive deity-image floats above a city and is surrounded by ladders that do not reach the landscape beneath. Behind all is a sky that suggests the universal in its combination of stars, fish, birds and plants.

Several brightly colored cityscapes as well as the symbolic pieces show that the artist has given his painting a strong decorative quality in addition to its meaning. (American-British, to Apr. 7.) —M. C.

8th Street Oil Group

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gnashing ocean-spray marines. Each of the 12 artists showing is represented by two paintings.

The show's top honors went to *The Blue Horse*, a faithfully rendered arrangement of vased slick green leaves and a Chinese blue ceramic horse, by Carrie Wieners, who will share half of a future show with the winner of the gallery's watercolor exhibition. Arthur Tilgner's *Wet Pavements*, a realistic scene situated on New York's Seventh Avenue, took first honorable mention; and second honorable mention went to Nancy Root's *Blue House*, a moody interpretation of a ramshackle country house. (8th Street, to Apr. 8.)—B. K.

Anna L. Werbe

Some of the most important works by Anna L. Werbe of Detroit are those in which she is expressing her inner feelings in mystical terms using symbols and a cold light to depict this mysticism.

Among these works are *The Way of All Flesh* and *Outward Bound*, both dealing with death. In *Outward Bound* a widow stares into space beside a coffin which stands against a broken landscape and two male spirit-like figures. Painted in cool greys with white highlights, the canvas, even to the roses over the coffin, has an otherworldly atmosphere. *The Way of All Flesh* depicts half-articulated figures climbing toward an indefinite group of buildings. A touch of Ryder appears in a white boat and moon balanced by white tombstones and trees.

Not preoccupied with death, the artist also paints colorful abstractions, leafy landscapes and well-composed, characterful portraits. (Newton, to Apr. 16.)—M. C.

John Repetaux

John Repetaux' paintings impress one as the work of an artist seriously intent on finding his artistic salvation through trial and experiment. His early paintings express his interest in transmitting his reactions to visual experience in sweeping brushwork and richness of fluid pigment. Later ones indicate interest in formalized designs, sometimes in a brittleness of paint. His palette appears to answer to the moods of his themes.

In *Rainbow Battlers*, showing a creel spilling out a catch of vari-colored fish at the shore's edge, with a fisherman still distantly casting his line, he achieves decorative emphasis through the exaggeration of foreground details. The soundness of the modelling of a nude figure and also of the engaging technical resources.

In one of the recent canvases, *Western Mustangs*, the forms of the galloping horses are soundly affirmed, yet held against a background of carefully adjusted planes set in sharp diagonals, a curious, yet felicitous combination of realism and abstraction. (Eggleston, to Apr. 14.)—M. B.

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Concerning National Headquarters

The first step in development of our National Headquarters has been accomplished. We have taken rooms in the National Arts Club for the purpose. These quarters will provide us with adequate office space also a suitable meeting place for regular meetings of the National Executive Committee. They will provide us with exhibition space. We consider this as a temporary set up, until we can properly survey the exhibition response from out-of-town chapters and members who wish to exhibit in New York.

The problem at this time is economy, both for exhibitors and for administration. We do not wish to plunge into a good idea and get into deep water before we learn to swim. It will take some time to estimate the needs and the operating costs of a permanent gallery set-up. We are not the first co-operative organization to establish a

gallery headquarters as a going concern.

The Hoosier Salon with headquarters in Indianapolis, is a movement of this type with which we are personally acquainted. This Indiana society has permanent gallery space in one of the downtown office buildings and they organize an annual exhibition in the art galleries in one of the large department stores. The entries are confined to native Indiana artists or those who have lived in the state for a year or over. The year that I sat on the jury, over \$5,000.00 was given in prizes and purchases. While the above type of exhibition plan has been successful for years and a very healthy movement for art in Indiana, it is not the type we are considering.

One Man Shows

We have at hand some remarks and inquiries from our very active Louisiana

Chapter, of which Amos Lee Armstrong is the president. From a recent letter we quote:

"We are attracted to your idea of a New York sales gallery for League members; and if it can become a reality without too great a cost, then we will most definitely be in favor of such a national project. How would it work to also permit members of proper seniority in our organization to count on holding one man showings in it? . . . at their own expense . . . as many artists of our section are constantly trying to arrange a show in your city and find considerable obstacles must be overcome to do so."

The problem of one man shows has been discussed as well as group showings of four or more in which the individual show idea may be encouraged with a more modest outlay for each individual. We do not contemplate jury shows at this time but prefer the chapters to do their selecting or select group or individual exhibits. We provide the space and administration facilities. These are some of the views proposed by our Chairman of National Headquarters and the inclusive space.

Her vital enthusiasm and confidence in the idea gives promise of a very successful progress during this coming year. She has her own ideas as to why it should be done and how it should be done. This plan has been a dream of hers for years.

Headquarters Chairman Gretchen K. Woods

Now it is time to introduce Mrs. Woods to the members. She is a natural organizer and during 12 years residence in Puerto Rico, she did a very able job in developing an active chapter there. This activity included American Art Week exhibitions and finding outlets for native artists' work. She also founded the Gretchen Wood School of Art which gave instruction to pupils of all ages. During this period we became well acquainted with her vital personality. After the death of her husband in 1946, she returned to her home in Chesterton on the eastern shore of Maryland. She then developed a small village consisting of a number of houses, called Gretwood, where she has her home and studio. She has organized an Eastern Shore of Maryland Chapter, and conducts a School of Art. In her spare time she grows orchids as a hobby. A short account of her career includes her birth in Clearfield, Pennsylvania, and adventures in art at an early age.

Her formal art education has been varied. She attended the Philadelphia Industrial Art School of the Pennsylvania Museum; also the Art Students League in New York, with Bridgman, DuMond, Fogarty and Whitehead. Her professional work has included interior decorating as well as portrait painting. She has studied in Spain; has traveled extensively and with her abounding vitality this new objective of the League is off at as fine a start as could be devised.

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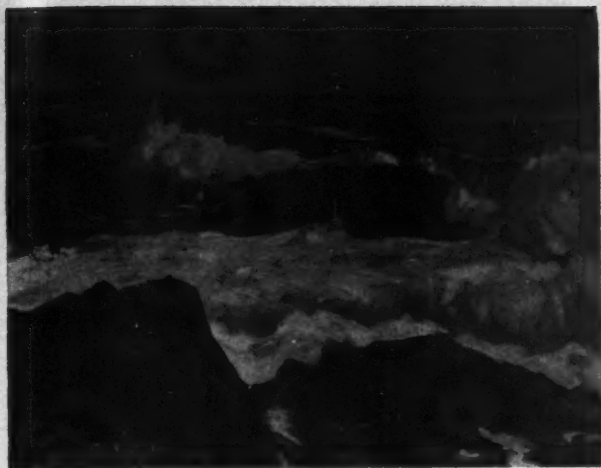


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City. This custom has been part of the year's exhibition program for many years. The Club gets half of the purchase price and the member contributing gets half. Social events are part of the program, including ladies' nights and club suppers. A good time is had by all and this healthy activity has started many an individual on the way to art patronage with a first purchase of a picture.—JOHN SCOTT WILLIAMS.

Artists Material Briefs

PERMANENT PIGMENTS of Cincinnati has put on the market a new oil color white called "Pastose White," specially developed to meet the needs of heavy pastose painting, of general knife work and of underpainting and priming. Said to dry in one-fourth the time it takes zinc, titanium and barium mixes, Pastose White forms a surface with a "tooth." The new color contains a considerable proportion of white lead, but in strength with colors, in surface, and in ability to stay white, it is said to be superior to lead white.

A new blended medium for painting in wax is announced by the Dorland Co., San Diego. The manufacturer recommends various ways of using the medium. At first, they suggest, it should be used in the traditional manner—10 per cent wax, 90 per cent oil color by volume. Used in this form, the painting remains a true oil painting and requires no change of style, technique or materials. In the method known as cold wax painting the medium should be mixed with the pigment in equal proportions. It is recommended also for encaustic painting, blottesque encaustic, and various other techniques.

With aluminum now on the critical list of materials, the Lionel H. Rosenhaft Co. of Brooklyn has developed a wood version of its "Portomaster," a portable artist's studio in finished waxed mahogany. The combination easel and painting box folds compactly into a light carrying case. It can be adjusted to desired angle; will carry canvases up to 30 inches in height, and weighs approximately nine pounds.

Mexico Art Tour Scheduled

A FOUR-WEEK WORKSHOP in arts and crafts at Taxco, Mexico, followed by a three-week tour of Mexico's most important cities and resorts has been planned for July 9 through August 25 by the Guild of Student Travel, New York.

Well-known artists will serve as visiting lecturers for the workshop, which may be taken without the tour. Included in the workshop will be painting, the study of Spanish and a silversmith course in which students will actually serve as apprentices in Taxco's silver shops.

In addition to Mexico City, the tour will include the Pacific resort of Acapulco, Fortin, Puebla, the Lake country and the active volcano of Paricutin.

Neiman-Marcus Acquires Vertès Portraits

Marcel Vertès' collection of "Imaginary Portraits," seen earlier in New York at the Kleemann Gallery, has been purchased in its entirety by Neiman-Marcus, noted Dallas department store, and is on exhibition there to April 14 at the store's "famous second floor."

April 1, 1951

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute To Apr. 15: Recent American & European Paintings; To Apr. 29: Ohio Printmakers.

ANDOVER, MASS.

Addison Gallery To Apr. 30: New England Sculptors.

BALTIMORE, MD.

Museum of Art To Apr. 8: Maryland Artists 19th Annual; Apr. 4-25: Contemporary Color Lithography.

Peale Museum To Apr. 22: "The Volunteer Fire Departments of Baltimore."

Walters Art Gallery To Apr. 8: Egypt of the Middle Kingdom.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy Apr. 12-May 6: Elie Saarinen Memorial.

BOSTON, MASS.

Brown Gallery Apr.: Contemporary American Paintings.

Doll & Richards To Apr. 14: Stanley Woodward; Apr. 16-28: Selected Group.

Guild of Boston Artists Apr. 2-21: Arthur P. Spear.

Institute of Contemporary Art Apr. 4-25: Jack B. Feate.

Mirsky Gallery To Apr. 13: Polonsky.

Museum of Fine Arts Apr. 6-29: Boston Society of Water Color Painters 62nd Annual.

Swetoff Gallery Apr.: Contemporary American Paintings.

Vose Galleries Apr.: Modern American Paintings.

BUFFALO, N. Y.

Albright Art Gallery To Apr. 4: Western N. Y. Artists Annual; Apr. 11-May 6: Petteran; Apr. 13-29: Hallmark Art Award Show.

CAMBRIDGE, MASS.

Fogg Museum To Apr. 15: Connoisseurship Step by Step; Apr. 10-May 30: 20th Century Drawings & Water Colors; Apr. 12-June 7: Contemporary Art.

CHARLESTON, S. C.

Pink House Apr. 2-28: Alice R. Huger Smith.

CHICAGO, ILL.

Art Institute To May 13: Italy at Work: Her Renaissance in Design Today.

Chicago Galleries Assoc. Apr. 7-28: Chicago Painters & Sculptors Annual.

Nelson Galleries To Apr. 8: Eldzier Cortor.

Oehlischlaeger Galleries Apr.: Group Exhibition.

Palmer House To Apr. 18: Ruth van Sickle Ford.

Public Library Apr.: Claude Bentley; Margo Beman, Ceramics.

750 Studio Apr.: Catherine Hinkle.

Werner's Bookstore To Apr. 7: 3rd Annual Exhibition Momentum.

CINCINNATI, OHIO

Art Museum To Apr. 8: Sculpture by Lipchitz; Apr. 8: Children's Symphony Arts & Handicrafts.

CLAREMONT, CALIF.

Howell Studio Apr. 2-30: Sandi Burpee, Tactographs.

CLEVELAND, OHIO

Institute of Art To Apr. 11: Student Independent Exhibition.

Museum of Art To Apr. 22: Illustrators in Prints; To May 13: Primitive & Folk Art.

COLORADO SPRINGS, COLO.

Fine Arts Center To Apr. 22: Christian Berard Memorial.

COLUMBUS, OHIO

Columbus Gallery To Apr. 8: "Few Are Chosen"; Apr. 14-29: Flower Paintings & Arrangements.

DALLAS, TEXAS

Museum of Fine Arts To Apr. 8: Old Master Paintings; Apr. 1-29: Nat'l Serigraph Society Prints; To Apr. 22: Donald Bear, Drawings.

Art Institute To Apr. 15: Van Gogh.

DAVENPORT, IOWA

Municipal Art Gallery To Apr. 22: Art of the Circus and Theatre.

DENVER, COLO.

Art Museum To May 27: European Influences on American Indian Art.

DES MOINES, IOWA

Art Center To Apr. 22: Karl Materna; To Apr. 25: 10 American Painters; American Sculptors.

Institute of Arts Apr.: Louis Corintha Memorial; Apr. 15-May 13: Friends of Modern Art.

EVANSVILLE, IND.

Evansville Museum To Apr. 16: Industrial Art; Apr. 15-May 3: Young American Printmakers.

FORT WAYNE, IND.

Art School & Museum To Apr. 17: Elizabeth Eddy.

GREEN BAY, WISC.

Neville Public Museum Apr. 4-28: "On the Range—New Mexico."

HARTFORD, CONN.

Wadsworth Atheneum To Apr. 29: Japanese Prints.

HEMPSTEAD, N. Y.

Hofstra College Apr. 2-13: Robert Harris; Apr. 16-27: 2nd Annual Artists.

HOUSTON, TEX.

Museum of Fine Arts To Apr. 11: Toulouse-Lautrec.

INDIANAPOLIS, IND.

Herron Art Museum Apr. 8-22: Contemporary British Painting; Apr. 1-May 6: Contemporary American & European Printmakers.

KANSAS CITY, MO.

Nelson Gallery Apr.: British Drawings.

LOS ANGELES, CALIF.

Cowie Galleries Apr.: Modern American Paintings.

Eather's Alley Gallery Apr.: Contemporary American Paintings.

Hatfield Galleries Apr.: Modern French & American Painting.

Frank Perls Gallery To Apr. 5: Rufino Tamayo, Recent Paintings.

Stendahl Galleries Apr.: Ancient American & Modern French Art.

Vigevano Galleries Apr.: Modern French & American Paintings.

Frances Webb Galleries Apr.: Contemporary American Paintings.

LOUISVILLE, KY.

Speed Art Museum To Apr. 22: Paul Sample; Apr. 1-29: 24th Annual Ky. & Southern Indiana Exhibition of Art.

MAITLAND, FLA.

Research Studio To Apr. 15: Mildred Pelzer & Vivian Hoyt, Paintings.

MANCHESTER, N. H.

Currier Gallery To Apr. 12: The Artist & the Decorative Arts; To Apr. 29: Otto & Vickie Heino Pottery.

MINNEAPOLIS, MINN.

Institute of Arts To Apr. 10: Old Master Prints.

Walker Art Center To Apr. 22: Arshile Gorky Memorial.

MONTCLAIR, N. J.

Art Museum To Apr. 4: Modern American Painting; Apr. 8-22: Paintings & Sculptures by 7 Present-Day Women Artists.

MONTREAL, CAN.

Museum of Fine Arts To Apr. 22: Art of the Northwest Coast Indian.

NEW ORLEANS, LA.

Tulane University To Apr. 21: Drawings of the German Renaissance.

NEWARK, N. J.

Newark Museum To Apr. 8: Associated Artists of New Jersey.

NORFOLK, VA.

Museum of Arts & Sciences To Apr. 8: Leila L. Sheeley, Paintings; Apr. 17th, 18th & 19th Century European Flower Paintings.

NORTHFIELD, MINN.

Carleton College Apr. 3-21: American Painting, 1950.

OAKLAND, CALIF.

Mills College Art Gallery To Apr. 29: Bernard Leach Pottery.

OMAHA, NEBR.

Joslyn Art Museum Apr. 4-May 6: Omaha Camera Club Annual.

PASADENA, CALIF.

Art Institute To Apr. 9: Pasadena Society of Artists Annual; To Apr. 22: Phil Dike.

PHILADELPHIA, PA.

Art Alliance To Apr. 25: Katherine L. Farrell Memorial; Grace L. Hertz De Brauz; To Apr. 14: Flower Paintings.

De Braux To Apr. 14: French Flower Paintings.

Donovan Art Museum Apr. 2-28: Humbert Howard Paintings.

Dubin To Apr. 7: Leonard Nelson Paintings.

Penn. Academy To Apr. 8: Philadelphia Regional Oil Painting & Sculpture.

Print Club Apr. 2-29: 28th Annual Etching Exhibition.

Woodmere Art Gallery To Apr. 8: Cynthia Cliff Watercolors; Alvin & Harry Koehler.

PORTLAND, ORE.

Kharouba Gallery To Apr. 14: Hilda Morris Sculpture.

PROVIDENCE, R. I.

Providence Art Club To Apr. 8: C. Gordon Harris Paintings.

ROSWELL, N. M.

Roswell Museum To Apr. 8: "The Wythe."

SACRAMENTO, CALIF.

Crocker Art Gallery To Apr. 30: Winkle Watercolors; To May 14: Sacramento State College.

ST. LOUIS, MO.

City Art Museum To Apr. 22: Imperial Vienna Art Treasures.

SAN FRANCISCO, CALIF.

Lebault Art Gallery To Apr. 20: Robert A. Kaess & Fred Martin.

Museum of Art To Apr. 8: San Francisco Art Assn. Annual.

Raymond & Raymond To Apr. 16: Mary Navratil.

Rotunda Gallery To Apr. 21: Ynez Johnston, George Post, James Vance.

Young Memorial Museum Opens Mar. 31: Giorgio de Chirico.

SANTA FE, N. M.

Museum of New Mexico To Apr. 30: Robert Atwood, E. Romero de Romero & Stanley G. Breneiser.

SIoux CITY, IOWA

Art Center To Apr. 15: Ruth Van Sickle Ford Watercolors.

SPRINGFIELD, MASS.

Museum of Fine Arts Apr. 8-29: College Students Art Competition & Exhibition.

SPRINGFIELD, MISS.

Art Museum To Apr. 29: Springfield Art Museum Annual.

TAMPA, FLA.

Art Institute Apr. 2-13: Student's Art Club Members; Apr. 16-27: Ceramics.

TOLEDO, OHIO

Toledo Museum of Art To Apr. 29: Toledo Area Artists Annual.

URBANA, ILL.

University of Ill. To Apr. 15: Contemporary American Painting.

UTICA, N. Y.

Munson-Williams-Proctor Inst. To Apr. 22: "Man With a Straw Hat" by Cézanne; James Penney.

WASHINGTON, D. C.

Library of Congress To Apr. 30: Indiana Sesquicentennial.

National Gallery Apr.: Kress Acquisitions.

YOUNGSTOWN, OHIO

Butler Art Institute Apr. 20-June 17: 15th Nat'l Ceramic Exhibition.

NEW YORK CITY

ACA (63E57) To Apr. 7: Sarai Sherman; Apr. 2-14: Yali Blumberg.

Acquavella (119E57) Apr.: Old Masters.

American British (122E55) To Apr. 7: Basil Rakoczi & Jason Seley.

Apr. 9-28: Adele Brandauer.

Argent (42W57) Apr. 2-21: Albert Wein, Harold Paris.

Artists' (851 Lex. at 64) To Apr. 19: Emerson Woolfer.

A. S. L. (215W57) To May 19: The Concours.

A. A. A. (711 5th at 55) To Apr. 7: William Gropper; Apr. 9-28: Frank Kleinholz.

Babcock (38E57) To Apr. 14: J. Getler Smith.

Barbizon-Plaza (101W58) To Apr. 4: Pat Erickson; Apr. 5-30: Boris Lurie.

Barzansky (664 Mad. at 61) Apr. 2-14: James A. Ernst.

Belmont (26E55) Apr.: Belmont.

Binet (67E57) To Apr. 8: Roderick Mead; Apr. 8-30: Prints.

Bodley (26E55) To Apr. 21: Edward Roger.

Brooklyn Museum (Eastern Pkwy) To Apr. 15: Northwest Coast Indian Art; To May 20: 5th Nat'l Print Annual.

Buchholz (32E57) Apr. 3-28: Max Beckmann.

Burluk (119W57) Apr. 2-30: Paintings from Private Collections.

Carlebach (937 3rd at 56) To Apr. 6: Regina Fisher; Apr. 9-May 5: Bernice Potter.

Carré (712 5th at 56) To Apr. 21: Leger Anniversary.

Carstairs (11E57) To Apr. 28: 20th-Century French Painters.

Columbia University (B'way at 116) To Apr. 6: Student Artists Annual.

Contemporary Arts (106E57) To Apr. 13: Einar Lunden.

Creative (18E57) Apr. 2-14: Danny Pierce.

Dellus (18E64) To Apr. 28: Still-Lives & Flowers.

Designed for Moderns (130W23) To Apr. 7: Martin Bloom.

Downtown (32E51) Apr. 2-28: Spring Group Show.

Durlacher (11E57) To Apr. 21: Walter Stein.

Duven (720 5th at 56) Apr.: Old Masters.

Egan (63E57) Apr.: Willem de Kooning.

Eighth Street (33W8) To Apr. 8: Art Association Oil Group.

Eggleston (161W57) Apr. 2-14: John D. Reppert.

Feigl (601 Mad. at 57) To Apr. 21: European Expressionists.

Ferargil (63E57) To Apr. 7: Archie Teater; Apr. 9-21: Art Students League Carnival.

Rose Fried (40E68) Apr.: 3-30: Simpson-Middleman.

Friedman (20E49) Apr.: Gent Federico, Designa.

Gal. St. Etienne (46W57) To Apr. 15: Grandma Moses.

Ganso (125E57) Apr. 9-May 2: Frank Gebhart.

Grand Central (15 Vand.) To Apr. 7: Gertrude Schweitzer.

Grand Central Moderns (130E56) To Apr. 7: Paintings & Sources; Apr. 10-21: Arthur Over.

Hacker (24W58) Apr. 2-21: N. Y. Soc. of Craftsmen.

Hammer (51E57) To Apr. 28: Faberge, Jewelry.

Hartert (22E58) Apr.: American & French Modern Paintings.

Heller (108E57) Apr. 2-21: Tchacbasov.

Hewitt (18E69) Apr. 10-28: Kenneth Davies.

Hugo (26E55) To Apr. 11: René Magritte.

Janis (15E57) To Apr. 7: "The Early Leger"; Apr. 9-28: Matta.

Knoodler (14E57) To Apr. 14: Ernest Flene & English 19th Century Watercolors.

Kootz (600 Mad. at 58) To Apr. 14: "5 x 6."

Kraushaar (32E57) Apr. 2-28: John Heliker.

Levitt (559 Mad. at 56) To Apr. 14: Herbert Barnett.

Macbeth (11E57) To Apr. 14: Herman Maril.

Matisse (41E57) Apr. 3-28: Theodore Roszak.

New Art Circle (41E57) Apr.: Randall Morgan.

New Gallery (63W44) Apr. 3-14: Emile Sabouraud.

N. Y. Circulating Library of Paintings (640 Mad. at 60) Apr.: Contemporary American & European Painters.

Newton (11E57) Apr. 2-14: Anna Werbe.

Newhouse (15E57) Apr.: Old Masters.

Niveau (63E57) Apr. 2-28: Modern French Paintings.

Parsons (15E57) Apr. 2-21: Rothko, Sonia Sekula.

Passedoit (121E57) Apr. 2-31: Gleises, Yankel Adler, Marsden Hartley.

Pen & Brush (10E10) Apr. 1-15: Rachel Thayer Wyse.

Peridot (6E12) To Apr. 21: Sculpture by Painters.

Perls (32E58) To Apr. 21: Modern French Paintings II.

Perspectives (35E51) Apr.: Contemporary French Paintings.

Portraits (460 Park at 57) Apr. 4-21: Gerald Brockhurst.

Regional Arts (155E46) To Apr. 7: Gideon Sandelin.

Rehn (683 5th at 53) To Apr. 14: Poppino Mangravita.

Riverside Museum (310 Riv. at 103) Apr. 8-29: Chicago Society of Artists.

RoKo (51 Greenwich) Apr. 2-26: Herbert Scheffel.

Rosenberg (16E57) Apr.: French & American Paintings.

Salpeter (36W57) To Apr. 14: Harry Crowley.

Scalamandre Museum (20W55) Apr.: Influence of the Baroque in Textile Design.

B. Schaefer (32E57) To Apr. 7: Ben-Zion; Apr. 9-28: Bernice Cross.

Schaeffer (32E58) Apr.: Old Masters.

Schultheis (15 Maiden Lane) Apr.: Old Masters.

Sculpture Center (167E89) To Apr. 21: Leo Amino.</

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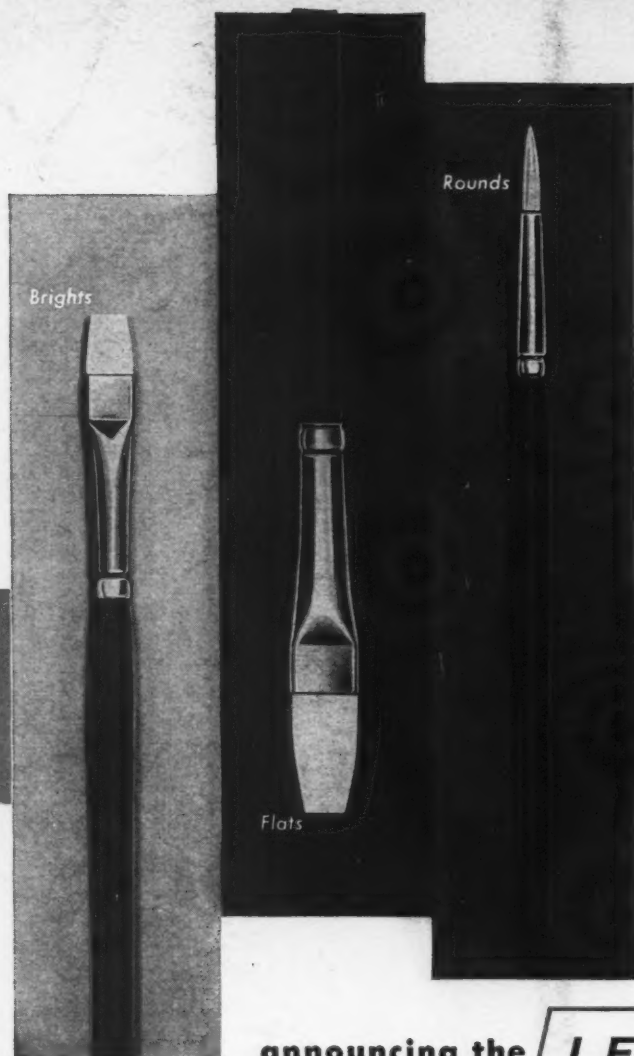
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